February 4, 1978 *U.S. $1.10/Canada 60c* *18p*

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new MUSICAL EXPRESS

TALKING HEADS

Pages
7,8

BLONDIE

→ and on pages 25 & 31.

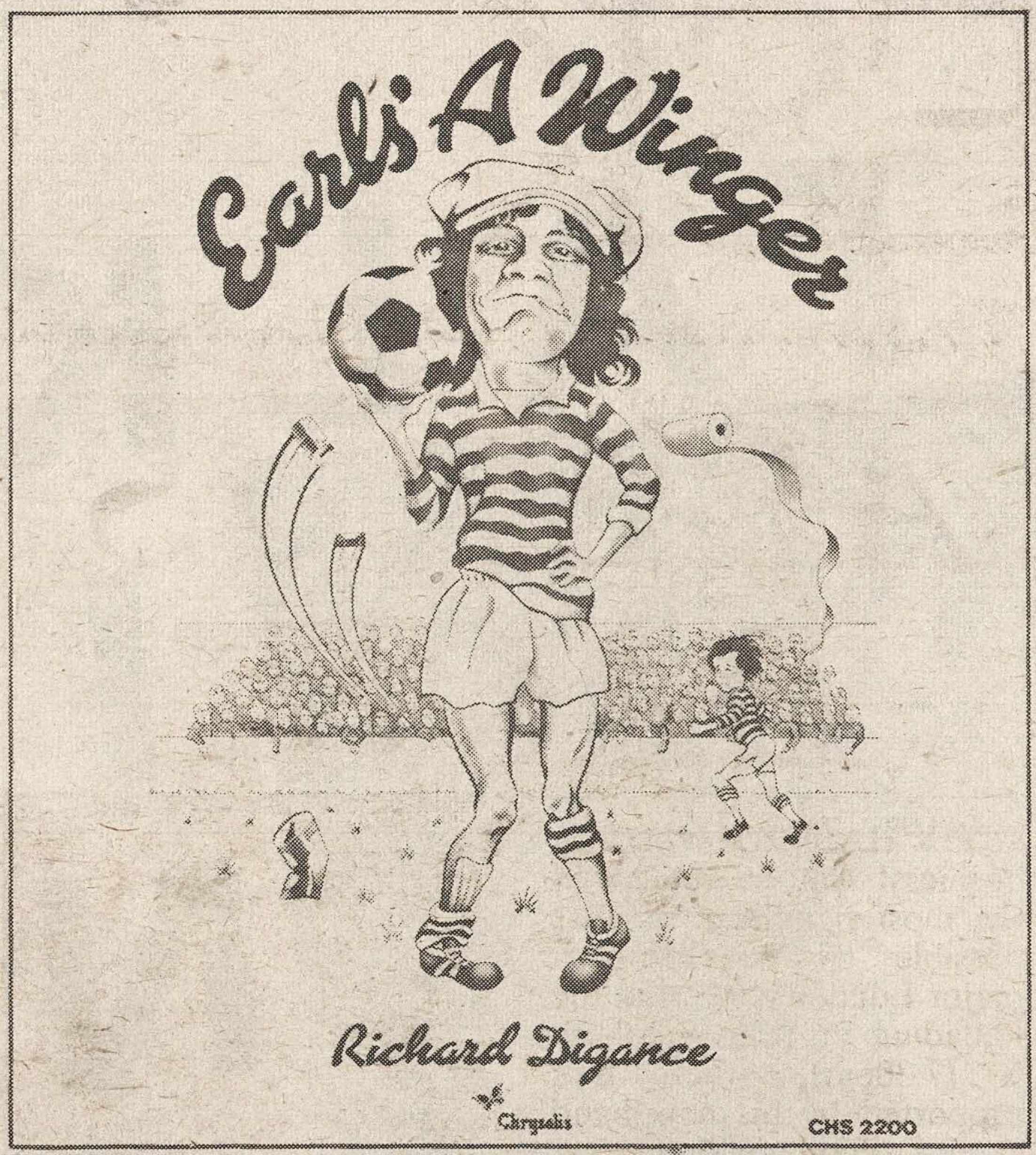
SID & NANCY

Behind Closed Doors

(of Phil Lynott's toilet, actually).

Full schmexclusive ramblings inside.

Polaroid snappette by CHALKIE DAVIES.



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FIVE YEARS AGO

Week ending January 30, 1973

Last Week	This Week		
1	1	BLOCKBUSTER	Sweet (RCA)
12	2	DO YOU WANNA TOUCH ME	Gary Glitter (Bell)
4	3	YOU'RE SO VAIN	Carly Simon (Elektra)
2	4	THE JEAN GENIE	David Bowie (RCA)
3	5	LONG HAIRED LOVER FROM LIVERPOOL	Little Jimmy Osmond (MGM)
18	6	DANIEL	Elton John (DJM)
9	7	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & The Blue Notes (CBS)
7	8	WISHING WELL	Free (Island)
6	9	BALL PARK INCIDENT	Wizzard (Harvest)
5	10	HI HI HI	Wings (Parlophone)

TEN YEARS AGO

Week ending January 31, 1968

Last Week	This Week		
1	1	EVERLASTING LOVE	Love Affair (CBS)
3	2	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)
6	3	JUDY IN DISGUISE	John Fred & His Playboy Band (Pye Int.)
2	4	THE BALLAD OF BONNIE AND CLYDE	Georgie Fame (CBS)
11	5	MIGHTY QUINN	Manfred Mann (Fontana)
13	6	SHE WEARS MY RING	Solomon King (Columbia)
17	7	BEND ME SHAPE ME	Amen Corner (Deram)
14	8	SUDDENLY YOU LOVE ME	Tremeloes (Decca)
9	9	EVERYTHING I AM	Plastic Penny (Page One)
4	10	DAYDREAM BELIEVER	Monkees (RCA)

15 YEARS AGO

Week ending February 1, 1963

Last Week	This Week		
1	1	DIAMONDS	Jet Harris and Tony Meehan (Decca)
4	2	GLOBETROTTER	Tornadoes (Decca)
2	3	DANCE ON	Shadows (Columbia)
3	4	BACHELOR BOY	Cliff Richard (Columbia)
6	5	LIKE I DO	Maureen Evans (Oriole)
8	6	DON'T YOU THINK IT'S TIME	Mike Berry (HMV)
10	7	LITTLE TOWN FLIRT	Del Shannon (London)
17	8	THE WAYWARD WIND	Frank Ifield (Columbia)
5	9	RETURN TO SENDER	Elvis Presley (RCA)
7	10	THE NEXT TIME	Cliff Richard (Columbia)

CHARTS

SINGLES

Week ending February 4, 1978

This Week	Last Week			Weeks in chart	Highest Position
1	(2)	UPTOWN TOP RANKING	Althia & Donna (Lightning)	5	1
2	(1)	MULL OF KINTYRE	Wings (EMI/Parlophone)	10	1
3	(9)	LOVELY DAY	Bill Withers (CBS)	3	3
4	(3)	NATIVE NEW YORKER	Odyssey (RCA)	4	3
5	(7)	FIGARO	Brotherhood Of Man (Pye)	3	5
6	(14)	IF I HAD WORDS	Scott Fitzgerald & Yvonne Keely (Pepper)	3	6
7	(4)	LOVE'S UNKIND	Donna Summer (GTO)	8	2
8	(5)	IT'S A HEARTACHE	Bonnie Tyler (RCA)	9	3
8	(8)	JAMMING/PUNKY REGGAE PARTY	Bob Marley and the Wailers (Island)	7	8
10	(17)	GALAXY	War (MCA)	3	10
11	(16)	THE GROOVE LINE	Heatwave (GTO)	3	11
12	(11)	DANCE, DANCE, DANCE	Chic (Atlantic)	9	6
13	(6)	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle (United Artists)	11	5
14	(25)	SORRY I'M A LADY	Baccara (RCA)	3	14
15	(20)	ON FIRE	T Connection (TK)	3	15
16	(—)	TAKE A CHANCE ON ME	Abba (Epic)	1	16
17	(29)	MY BLUE SKY	Electric Light Orchestra (Jet)	2	17
18	(—)	RICH KIDS	Rich Kids (EMI)	1	18
19	(13)	ONLY WOMEN BLEED	Julie Covington (Virgin)	8	12
20	(—)	HOT LEGS/I WAS ONLY JOKING	Rod Stewart (Riva)	1	20
21	(10)	LET'S HAVE A QUIET NIGHT IN	David Soul (Private Stock)	6	6
22	(—)	COME BACK MY LOVE	Darts (Magnet)	1	22
23	(14)	HOW DEEP IS YOUR LOVE	Bee Gees (RSO)	13	2
24	(—)	WISHING ON A STAR	Rose Royce (Warner Bros)	1	24
25	(30)	BEAUTY & THE BEAST	David Bowie (RCA)	2	25
26	(—)	THEME FROM WHICH WAY IS UP	Starguard (MCA)	1	26
27	(26)	MORNING OF OUR LIVES	Jonathan Richman & The Modern Lovers (Beserkley)	2	26
28	(12)	FLORAL DANCE	Brighouse and Rastrick Band (Logo)	11	2
29	(23)	WHO'S GONNA LOVE ME	Imperials (Power Exchange)	2	23
30	(—)	LOVE IS LIKE OXYGENE	Sweet (Polydor)	1	30

ALBUMS

Week ending February 4, 1978

This Week	Last Week			Weeks in chart	Highest Position
1	(1)	RUMOURS	Fleetwood Mac (Warner Bros)	49	1
2	(7)	ABBA THE ALBUM	Abba (Epic)	2	2
3	(2)	SOUND OF BREAD	Bread (WEA)	13	1
4	(4)	GREATEST HITS	Donna Summer (GTO)	4	4
5	(8)	FOOTLOOSE & FANCY FREE	Rod Stewart (Riva)	12	2
6	(9)	GREATEST HITS VOL 2	Elton John (DJM)	15	6
7	(6)	20 COUNTRY CLASSICS	Tammy Wynette (CBS)	6	5
8	(3)	DISCO FEVER	Various (K-Tel)	12	1
9	(5)	NEVER MIND THE BOLLOCKS	Sex Pistols (Virgin)	13	2
10	(9)	OUT OF THE BLUE	Electric Light Orchestra (Jet)	13	5
11	(—)	REFLECTIONS	Andy Williams (CBS)	1	11
12	(13)	THE BEATLES LOVE SONGS	Beatles (Parlophone)	2	12
13	(21)	ABBA'S GREATEST HITS	Abba (Epic)	83	1
14	(15)	NEWS OF THE WORLD	Queen (EMI)	11	4
15	(24)	I'M GLAD YOU'RE HERE WITH ME TONIGHT	Neil Diamond (CBS)	2	15
16	(12)	MOONFLOWER	Santana (CBS)	12	6
17	(—)	FLORAL DANCE	Brighouse & Rastrick Band (Logo)	1	17
18	(17)	EXODUS	Bob Marley & The Wailers (Island)	23	9
19	(19)	GREATEST HITS, etc	Paul Simon (CBS)	8	6
20	(26)	ALL 'N' ALL	Earth Wind & Fire (CBS)	3	20
21	(20)	20 GOLDEN GREATS	Diana Ross & The Supremes (Tamla Motown)	21	1
22	(14)	FEELINGS	Various (K-Tel)	12	3
23	(25)	GREATEST HITS	Olivia Newton-John (EMI)	2	23
24	(11)	30 GREATEST HITS	Gladys Knight & The Pips (K-Tel)	12	3
25	(—)	NEW BOOTS & PANTIES	Ian Dury (Stiff)	2	25
26	(18)	ROCKIN' ALL OVER THE WORLD	Status Quo (Vertigo)	11	4
27	(16)	ARRIVAL	Abba (Epic)	55	1
28	(—)	VARIATIONS	Andrew Lloyd Webber (MCA)	1	28
29	(—)	WE MUST BELIEVE IN MAGIC	Crystal Gayle (United Artists)	1	29
29	(—)	DON JUAN'S RECKLESS DAUGHTER	Joni Mitchell (Asylum)	1	29

U.S. SINGLES

Week ending February 4, 1978

This Week	Last Week		
1	(4)	STAYIN' ALIVE	Bee Gees
2	(1)	SHORT PEOPLE	Randy Newman
3	(2)	BABY COME BACK	Player
4	(6)	JUST THE WAY YOU ARE	Billy Joel
5	(3)	WE ARE THE CHAMPIONS	Queen
6	(5)	YOU'RE IN MY HEART	Rod Stewart
7	(10)	SOMETIMES WHEN WE TOUCH	Dan Hill
8	(11)	DANCE, DANCE, DANCE	Chic
9	(9)	DESIREE	Neil Diamond
10	(13)	EMOTION	Samantha Sang
11	(14)	(LOVE IS) THICKER THAN WATER	Andy Gibb
12	(7)	HERE YOU COME AGAIN	Dolly Parton
13	(8)	HOW DEEP IS YOUR LOVE	Bee Gees
14	(17)	DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda
15	(18)	SERPENTINE FIRE	Earth, Wind & Fire
16	(15)	SLIP SLIDIN' AWAY	Paul Simon
17	(12)	TURN TO STONE	Electric Light Orchestra
18	(21)	WHAT'S YOUR NAME	Lynyrd Skynyrd
19	(23)	PEG	Steely Dan
20	(24)	NATIVE NEW YORKER	Odyssey
21	(25)	I GO CRAZY	Paul Davis
22	(16)	COME SAIL AWAY	Styx
23	(28)	FFUN	Con Funk Shun
24	(26)	LOVELY DAY	Bill Withers
25	(19)	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	L.T.D.
26	(—)	(THEME FROM) CLOSE ENCOUNTERS	John Williams
27	(30)	I LOVE YOU	Donna Summer
28	(—)	LONG LONG WAY FROM HOME	Foreigner
29	(27)	HEY DEANIE	Shaun Cassidy
30	(—)	STREET CORNER SERENADE	Wet Willie

Courtesy "CASH BOX"

U.S. ALBUMS

Week ending February 4, 1978

This Week	Last Week		
1	(1)	SATURDAY NIGHT FEVER	Bee Gees
2	(2)	RUMOURS	Fleetwood Mac
3	(3)	NEWS OF THE WORLD	Queen
4	(4)	FOOTLOOSE AND FANCY FREE	Rod Stewart
5	(6)	ALL 'N' ALL	Earth Wind & Fire
6	(8)	RUNNING ON EMPTY	Jackson Browne
7	(10)	THE STRANGER	Billy Joel
8	(5)	BORN LATE	Shaun Cassidy
9	(7)	SIMPLE DREAMS	Linda Rondstadt
10	(11)	DRAW THE LINE	Aerosmith
11	(13)	THE GRAND ILLUSION	Styx
12	(9)	ALIVE II	Kiss
13	(12)	OUT OF THE BLUE	Electric Light Orchestra
14	(15)	AJA	Steely Dan
15	(17)	POINT OF KNOW RETURN	Kansas
16	(16)	THE STORY OF STAR WARS	
17	(18)	SLOWHAND	Eric Clapton
18	(20)	CLOSE ENCOUNTERS OF THE THIRD KIND	Original Soundtrack
19	(14)	I'M GLAD YOU'RE HERE WITH ME TONIGHT	Neil Diamond
20	(22)	HERE YOU COME AGAIN	Dolly Parton
21	(19)	DOWN TWO THEN LEFT	Boz Scaggs
22	(21)	SHAUN CASSIDY	Shaun Cassidy
23	(24)	STREET SURVIVORS	Lynyrd Skynyrd
24	(26)	GALAXY	War
25	(25)	GREATEST HITS, ETC	Paul Simon
26	(27)	FRENCH KISS	Bob Welch
27	(—)	FUNKENTELECHY VS. THE PLACEBO SYNDROME	Parliament
28	(29)	LITTLE CRIMINALS	Randy Newman
29	(—)	LONGER FUSE	Dan Hill
30	(—)	PLAYER	Player

Courtesy "CASH BOX"

NEWS DESK

Edited: Derek Johnson

WIRE'S 28-GIG OUTING

WIRE have added another 19 dates to their current tour, making a total of 28 gigs. In addition to their opening venues reported two weeks ago, the Harvest Records band play Coventry Mr. George's (this Saturday), Nottingham Sandpiper (February 8), Newcastle Guildhall (10), Cromer West Runton Pavilion (17), Dudley J.B.'s (18), Croydon Greyhound (19), Halesowen Tiffany's (20), London Strand Lyceum (22), Retford Porterhouse (24), Norwich Toppers (March 1), Manchester Rafters (2), Harlow Technical College (3), Colchester Essex University (4), Huddersfield Polytechnic (10), Eastbourne Winter Gardens (15), Brighton Sussex University (17), London Oxford St. 100 Club (21), Wolverhampton Lafayette (22) and Keighley Nikkers Club (27).

Wreckless Eric going on road

WRECKLESS ERIC is being lined up for a major headlining tour, occupying much of March and April. He'll be on the road with his band The New Rockets, and full details of their itinerary will be announced in a week or two. To tie in with the tour, Eric's debut album will be issued by Stiff on March 3. As reported last week, his single "Reconnez Cherie" — taken from the album — comes out on February 10.

Secret Stranglers

THE STRANGLERS are about to start their semi-secret gigs, NME learned this week. As reported before Christmas, the band will be playing a string of low-key club dates which — in Pistols style — won't be announced nationally or in the music Press. Those wishing to catch The Stranglers should keep a close eye on local Press announcements.

ALTERNATIVE TV say they are remaining a trio, despite reports that ex-Chelsea guitarist Simon Vitesse had joined them. They are however augmented by guitarist Kim Turner and Squeeze pianist Jools Holland on their new single "Life After Life", issued by the Deptford Fun City label on February 24. Turner also joins them for their one-off gig at London Oxford St. 100 Club next Tuesday (7).

THE DAMNED are currently in the process of rehearsing a large batch of new material. And they are concentrating all their energies on developing what they call "a radically new act". Because of this, they have cancelled projected gigs at Keighley Nikkers Club (February 14) and Birmingham Barbarella's (17), but both venues will be re-scheduled when they undertake their next British tour — probably in May.

Vibrators start two-month tour

THE VIBRATORS return to the British gig circuit next week, at the start of a lengthy tour carrying them through to mid-April. They'll be working practically every night for the next nine weeks and, although their March and April dates are still being finalised, their confirmed itinerary for this month is:

Liverpool Eric's (February 9), Cambridge Corn Exchange (10), Newcastle University (11), Leicester Polytechnic (12), Bristol Granary (13), Torquay 400 Club (14), Plymouth Woods Centre (15), Birmingham Polytechnic (16), Bath University (17), Farnborough Technical College (18), Doncaster Outlook (20), Shrewsbury Tiffany's (21), Reading Bones Club (22), Coventry Mr. George's (23), Sheffield Polytechnic (24), Bradford University (25) and Redcar Coatham Bowl (26).

The Reading gig on February 22 marks the opening of a new club in a converted mortuary, with coffins as tables — hence the name Bones! The band also record a session for John Peel's Radio 1 show on February 27.

The Vibrators spent two months in the autumn based in Germany, then undertook a very successful tour of Canada. Since they returned home, they've been busy working on their second Epic album — provisionally titled "Bad Vibes" — which is now in its final mix for release before the British tour ends. A new single is also in the pipeline, for issue at the end of this month.

Blondie's full dates

BLONDIE will play nine gigs in this country during their upcoming tour. Details of their itinerary, announced this week, confirm NME's exclusive revelation a fortnight ago of their first three dates and their major London concert. And the five new bookings now added to the schedule are Lancaster University (February 27), Birmingham Barbarella's (28), Dunstable Queensway Hall (March 2), Salford University (3) and Canterbury Kent University (6).

Dates already reported by NME are Blackburn King George's Hall (February 23), Sheffield University (24), Glasgow Strathclyde University (25) and London Chalk Farm Roundhouse (March 5). The band began their European tour yesterday (Wednesday) in Belgium, and they also visit France, Austria and Germany, before closing in Sweden on February 20.

Blondie's new album "Plastic Letters" is now being rushed out by Chrysalis this weekend, two weeks earlier than originally planned. This coincides with the issue of their single taken from the LP, "Denis".

The accompanying Blondie story provides us with an opportunity to print another picture of the band's DEBBIE HARRY, for which we make no excuses.

RADIATORS FROM SPACE BANNED

RADIATORS FROM SPACE have had two of the dates on their current tour cancelled, because the venues concerned have decided against staging so-called punk shows. Most surprising is the scrapping of the band's projected February 19 gig at London Kensington Nashville, where most of the leading new-wave acts have performed in recent months. but which has now decided to bar certain punk bands "at its own discretion". The other gig off is February 25 at St. Albans City Hall, a council-owned venue.

THE ADVERTS are extending their current tour by adding another seven dates, all aimed at promoting their first album, due for release by Anchor on February 17. The extra gigs are at Cambridge Corn Exchange (February 24), London North-East Polytechnic (25), Croydon Greyhound (26), Bristol Locarno (28), Dundee University (March 2), Aberdeen University (3) and Glasgow Queen Margaret Union (4). It's likely that still more dates will be added subsequently.

PISTOLS 'REUNION' SCOTCHED

THE FUTURE OF The Sex Pistols, both individually and as a group, remained in a state of limbo this week — despite widespread rumours of a semi-secret reunion gig in the near future and, in total contradiction, Johnny Rotten's statement of intent regarding his solo plans.

Talk of a Pistols reunion show has been in the air for several days — it's suggested that they'll play, possibly under an assumed name, at London Roundhouse on Saturday, February 11. But no confirmation could be obtained, and the project appears to be little more than wishful thinking, perhaps started as a hoax.

A spokesman for Virgin Records commented: "There's absolutely no chance of a Pistols date at this stage. Those who are putting the story around are obviously under-estimating the severity of the split. Only when they're all together again in the same place can it be decided what the future holds in store."

Rotten's statement at the weekend — that he's planning a solo album and is looking for musicians with this in view — seems much more credible and implies that, even if the Pistols do ultimately re-surface in some form, he won't be part of the band. Said Virgin: "We don't yet know to what extent we shall hold them to their contracts, but a Rotten solo album is any one of a number of possibilities."

He added that they hope to have talks with the Pistols members in the near future.

Topping at Palladium

ALEX IS BACK!

ALEX HARVEY is back in business! And he returns in the most significant manner possible by headlining a major London concert at the Palladium on Sunday, March 5 (7.30pm), when he's supported by his new band — plus a choir and orchestra!

Harvey appeared to have quit the music scene completely, when he walked out of the SAHB in mid-rehearsal for a TV show. He has since explained that he felt the routine of the then SAHB left a lot to be desired, from both a live performance and a recording viewpoint.

He became further depressed when his manager Bill Feheilly was killed in a plane crash — so, after much consideration and increasing conflicts with his new advisers, he decided to try something different. This led to the announcement by Mountain that he had retired — which, claims Alex, astounded him.

During the last two or three months, he's been busy cooking up a brand new presentation and forming a new band, both of which will be unveiled at the Palladium.

The show will feature interchangeable scenery, spectacular lighting sets and an entirely new programme — including selected numbers from the old SAHB repertoire, new material and the debut of his new composition "Vibrania". Derek Wadsworth is scoring additional arrangements for the choir and orchestra.

Line-up of Harvey's new band has not yet been announced, neither have his subsequent plans. But it's expected that other dates will be set for him to follow the Palladium gig, where he's being billed as "The Sensational Alex Harvey".

● Meanwhile, the former SAHB members are about to launch their new Zal band. See page 4 for details.

STOP PRESS

BS&T sax man dies

IT WAS LEARNED on Tuesday that Blood, Sweat & Tears sax player Gregory Herbert has died in Holland during the band's European tour. The cause is not yet known. They have cancelled a couple of shows in France this weekend but, at press-time, were still undecided whether to go ahead with their short British tour next week (see Gig Guide). Readers are advised to contact MAM (01-629 9255) or Anchor Records (01-734 8642) for clarification.

VARIATIONS

THEME AND VARIATIONS 1 - 4
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Sabbath tour dates

DATES AND VENUES have now been confirmed for the major spring concert tour by Black Sabbath, plans for which were reported last week. It will coincide with the release of their new Vertigo album "Never Say Die", which they started recording in Toronto at the weekend.

As revealed in our last issue, Ozzie Osbourne is now back in the band, having had second thoughts about his autumn decision to pursue a solo career — and his return means that Sabbath have now parted company with their short-term new singer Dave Walker.

The tour itinerary is Sheffield City Hall (May 16), Liverpool Empire (17), Glasgow Apollo (18), Aberdeen Capitol (19), Newcastle City Hall (21), Manchester Ardwick Apollo (22), Hanley Victoria Hall (23), Portsmouth Guildhall (25), Ipswich Gaumont (28), Coventry Theatre (30), Leicester De Montfort Hall (31), London Hammersmith Odeon (June 1), Oxford New Theatre (2), Southampton Gaumont (3), Birmingham Odeon (5), Bradford St. George's Hall (7) and Preston Guildhall (8).

Tickets are already on sale for some venues, through box offices and the usual agencies, and elsewhere they will be available very shortly. Prices are £2.80, £2.20 and £1.75 for all dates except Hanley (all at £2.20) and Hammersmith (£3, £2.50 and £2). Bookings may also be made at promoter Harvey Goldsmith's own box office, situated at Chappell's in London New Bond Street.

Budgie return

BUDGIE return to the British concert circuit later this month, after spending almost eight months in North America — where they've been busy touring, recording and building up a fairly substantial following. They are already set for another coast-to-coast U.S. tour during April and May but, prior to this, they're headlining their own eight-date schedule in this country. They play Sheffield City Hall (February 23), Liverpool Empire (24), Manchester Ardwick Apollo (25), Birmingham Odeon (26), Newcastle City Hall (28), Hanley Victoria Hall (March 1), Derby Kings Hall (2) and London Hammersmith Odeon (4). Their second A & M album "Impeckable" is released on February 17.

ZAL BAND SWING INTO TOUR ACTION

ZAL CLEMINSON has now added a fourth member to the line-up of his new band Zal, which he formed after the break-up of the Sensational Alex Harvey Band in the autumn. The newcomer is Billy Rankin, a 17-year-old guitarist from Kirkintilloch in Scotland, who is also a classically trained pianist. He now joins Cleminson and two other SAHB stalwarts — Chris Glen (bass) and Ted McKenna (drums) — in the Zal outfit.

One other musician, said to be a "surprise," has still to be named before the line-up is complete. Although he is already working with the band, his identity can't be revealed until certain formalities have been tied up. Zal left last week for a low-key tour of Sweden to try out their new material. They return on February 14, and soon afterwards begin their first British tour, coinciding with the release of their debut album.

Doctors will stay a trio

DOCTORS OF MADNESS have decided to continue working as a three-piece, following the departure of violinist Urban Blitz — at any rate, for the time being. They felt that bringing in a replacement would delay recording sessions for their new album, so they carried on as a trio. And they've opted to retain this format for their next British tour, which will coincide with the release of the album, titled "Sons Of Survival."

At 63 degrees below zero my amps never sounded better.

"Like most bands, Thin Lizzy earned its reputation playing on the road.

This particular night, we were booked to play the Chicago Stadium. During the night the Alaskan weather had come down into the United States.

The temperature was 63 degrees below zero. None of us had been through anything like it before.

The city was completely trapped. There were accidents and ambulances were stuck three miles away trying to get through.

They blasted out warnings on the radio that no one should go out with any skin exposed, because it'd turn to frost-bite in three minutes.

Of course we were all worried how the amps would play.

We'd got all the stuff outside in the truck. And it all started freezing over.

Then a roadie got frostbite on one of his legs trying to get the gear out.

Well, the amps were perfect and 20,000 people managed to see us. Crazy!

I'd seen other bands using them but now I'm calling the Marshall 50 watt combo my sound.

It's the sound I've been looking for."

Besides Scott Gorham on lead guitar, Thin Lizzy comprises Phil Lynott, Brian Robertson and Brian Downey.

They've had a string of LP successes from 'Vagabond of the Western World' to their latest, 'Bad Reputation'.

The albums of the last few years have benefited from the gutsy Marshall sound.

Scott Gorham uses five 50 Watt Marshall Valve Combos. Four are stacked up for his guitar and a fifth is used as a cross-stage monitor for Brian's guitar.

The Marshall range now includes two new Master Volume Valve Combos. The 2103 100 Watt and the 2104 50 Watt Master Volume Combos.

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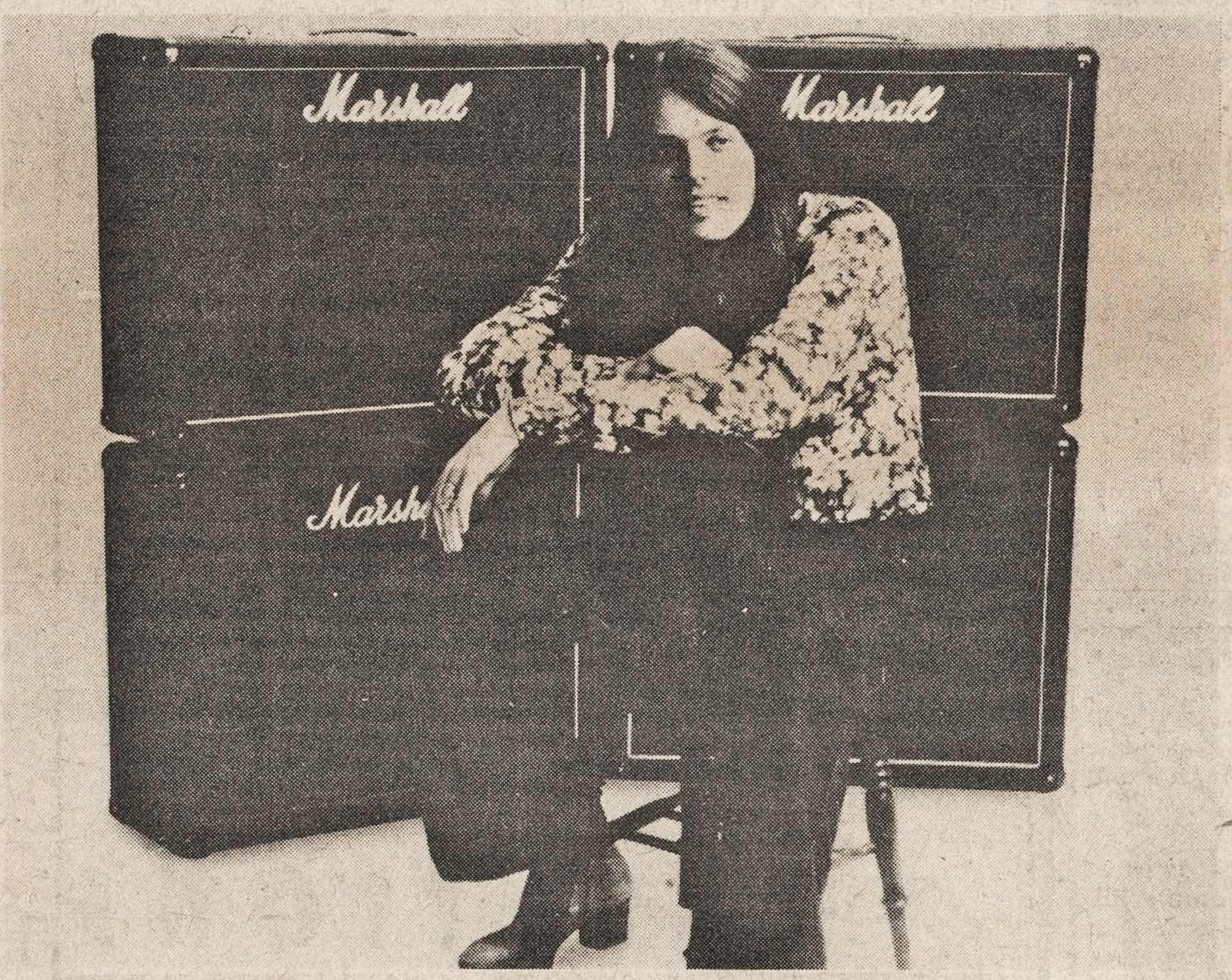
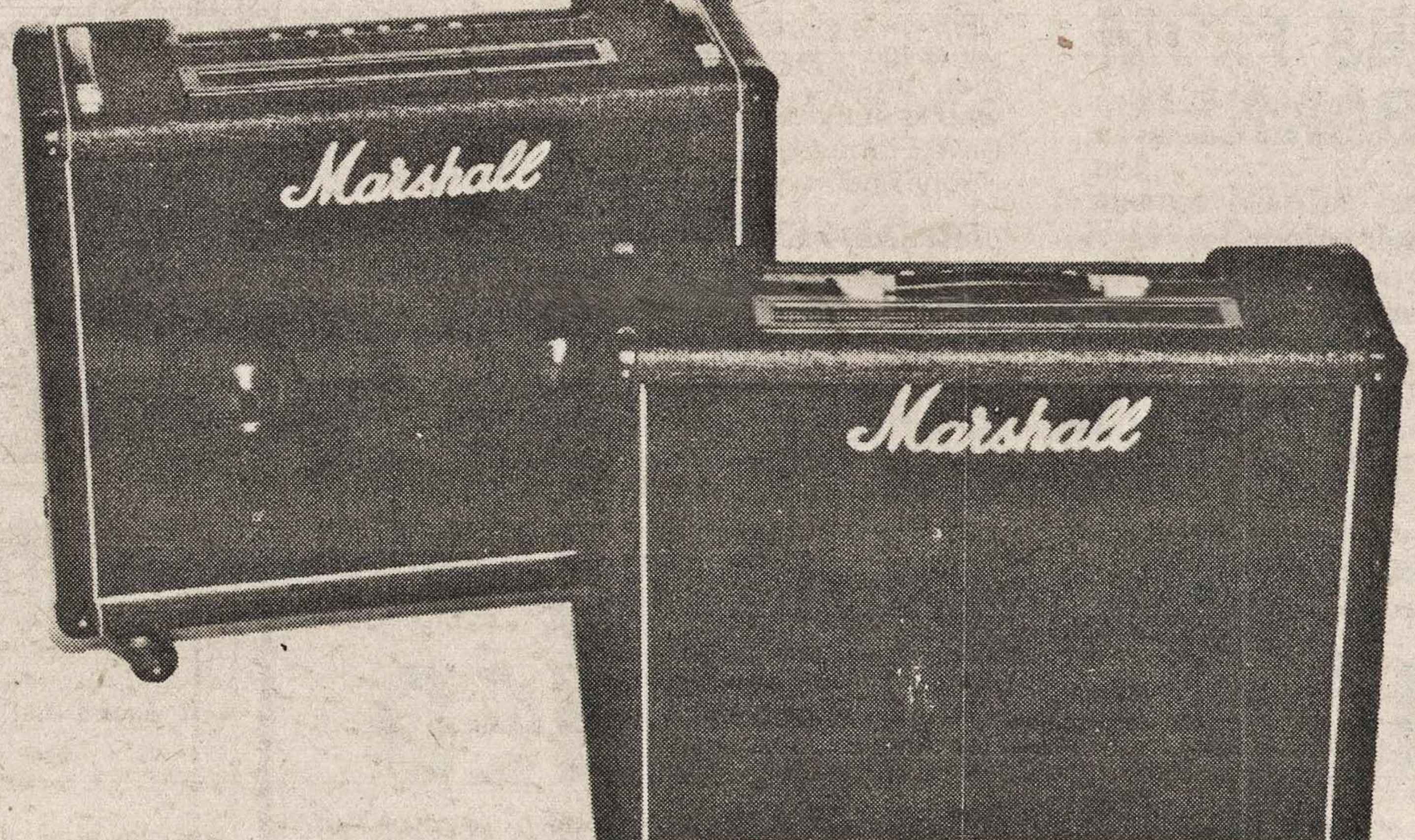




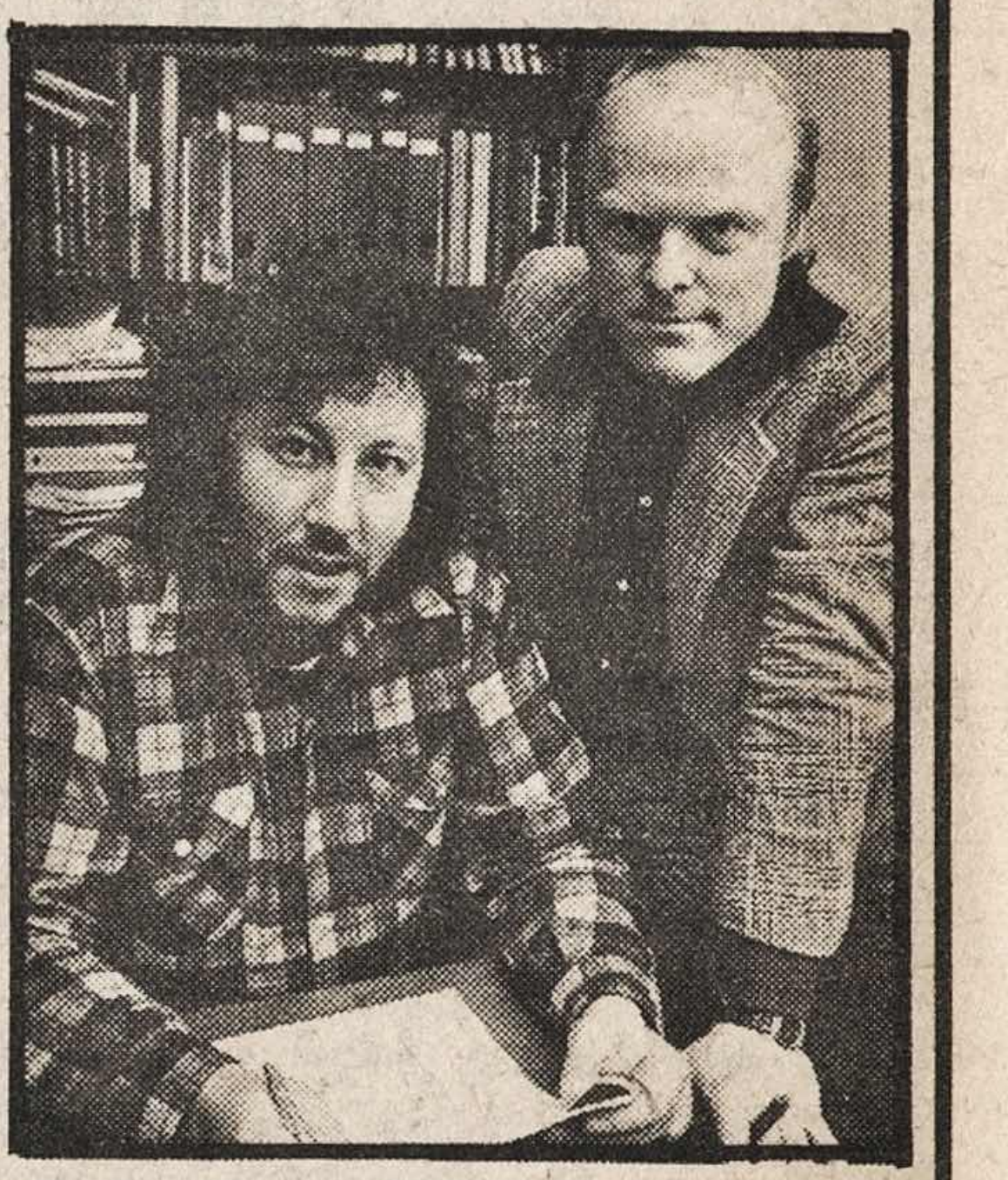
RECORD NEWS

Comeback by Peter Green

PETER GREEN — founder of Fleetwood Mac and near-legendary singer, composer and guitarist, who has been absent from the rock scene for over seven years — is making a fresh start in the business.

First stage in his comeback is the signing of a three-year worldwide recording and publishing deal with PVK Records. He's scheduled to release a single fairly soon, followed by an album which has been produced by his former colleague Mick Fleetwood. Promotional live appearances are likely at the same time.

Green formed Mac in 1967 and wrote most of their early hits, including "Albatross", "Oh Well" and "The Green Manalishi". He left the band suddenly in 1970, donating all his cash and royalties to charity. Since then he's led a recluse-like existence, punctuated only by occasional reports of him working as gravedigger, barman, commune member, guest guitarist and hospital orderly. But now, at last, he's decided to bid for stardom again — and 1978 could be the year he achieves it.



PETER GREEN (left) signing his comeback deal with PETER VERNON-KELL of PVK Records.

Stiff's Live Stiffs — and Devo's debut

THE LIVE ALBUM "Stiff's Live Stiffs", recorded during the Bunch Of Stiffs package tour last autumn, is now confirmed for release on February 17. It retails at £2.99 and featured artists include Ian Dury, Nick Lowe, Wreckless Eric, Larry Wallis and Elvis Costello.

Stiff also announce that they have acquired exclusive rights to the first three singles by highly-rated U.S. band Devo, who were first tipped for success by NME early last summer. Initial release is the single "Mongoloid" /"Joko Homo", issued on February 24 on the Booji Boy / Stiff label — though the first 5,000 copies will be the American issue embellished with a Stiff sticker. David Bowie is so enthusiastic about Devo—who hail from Akron, Ohio—that he wants to produce them as soon as possible.

Reissued next week is the single "Promised Land" by Johnnie Allen, originally released in 1974 on Charlie Gillett's Oval label. Its chances were killed almost immediately when Elvis Presley's version was rushed out, but it now re-appears on Oval-Stiff, a new label launched with Gillett.

Emmylou, Linda and Dolly on one album!

LINDA RONSTADT

THREE OF America's most outstanding (in more senses than one!) contemporary country sweethearts — Emmylou Harris, Linda Ronstadt and Dolly Parton — are combining forces on a new album. They are already working in the studio together on the project, and should have it wrapped up before Emmylou leaves for Britain next week. Spring release is planned by Elektra/Asylum. Said a spokesman: "It would be great if they could come over together to promote it, and we'll certainly try to persuade them."

● **ERIC BURDON'S** new album "Survivor", issued by Polydor this month, has Zoot Money, Alexis Korner and Alvin Taylor among backing musicians — plus Maggie Bell, P.P. Arnold and Vicki Brown as back-up vocalists. Polydor also reissue **"Ritchie Blackmore's Rainbow"**, the band's first LP which was previously available on the Oyster label.

● **Freda Payne's** latest album is "Stares And Whispers", for Capitol release on February 10. The same label will be bringing out the new **Bob Seger** LP "Stranger In Town" within the next few weeks, though the exact date is not yet scheduled.

● **Barry Manilow,** recently voted Top Male Vocalist in the annual American Music Awards, has his single "Can't Smile Without You" released by Arista on February 10. Out on the same day and label is the **Alan Parsons** single "I Robot". the instrumental title track of the album which charted last year.

● Latest single by **Queen** is "Spread Your Wings"/"Sheer Heart Attack", rushed out by EMI this weekend.

● **Earthquake** — who, as reported last week, play London Chalk Farm Roundhouse on Feburary 26 as part of their debut British tour — have an EP issued by Beserkley this week. Titles are "Friday On My Mind", "Julie Ann," "Girl Named Jesse James" and "Mr. Security."

● **Advertising's** new single is "Stolen Love", issued by EMI on February 10. Out the same day on Rak is **Donovan's** self-penned "Dare To Be Different".

● Two tracks from their latest album "Scarabus" are featured on the **Ian Gillan Band's** single, out this week on Island. They are "Mad Elaine" and "Mercury High".

● **Thin Lizzy's** former label, Decca, bring out a maxi-single this week featuring three of the band's early tracks — "Whiskey In The Jar", "Vagabonds Of The Western World" and "Sitamoia."

● **Smokey Robinson** is the latest artist to be the subject of a compilation album. Titled "Smokey's World" and issued by Motown on February 10, it features a cross-section of his work since he left the Miracles five years ago.

● The soundtrack LP from the film about drag racing "Shutdown", issued this month in Capitol's mid-price series, includes 16 oldies by such groups as the **Beach Boys,** the **Surfaris,** the **Chantays** and the **Knights.**

● The soundtrack album from the new sci-fi film spectacular "Close Encounters Of The Third Kind" is released by Arista on March 10. It's preceded this weekend by two versions of the main theme — the original **John Williams** theme and a disco version by **Gene Page**.

MAJOR TOUR FOR GORDON GILTRAP

GORDON GILTRAP, whose current single "Heartsong" is a strong chart contender, headlines his most important tour to date next month — when he plays 14 of the country's top concert venues. Together with his regular band, he visits Sheffield City Hall (March 6), Liverpool Empire (7), Edinburgh Usher Hall (8), Glasgow Apollo (9), Newcastle City Hall (10), Bristol Colston Hall (12), Manchester Free Trade Hall (14), Brighton Dome (15), Portsmouth Guildhall (16), London Rainbow (18), Croydon Fairfield Hall (19), Birmingham Town Hall (20), Oxford New Theatre (21) and Derby Assembly Hall (22). Tickets are priced £2, £1.50 and £1 at all venues — except the Rainbow, Croydon and Oxford where they are £2.50, £2 and £1.50. Promoters Kennedy Street Enterprises have still to name the support act.

Rush cancel Scots gig

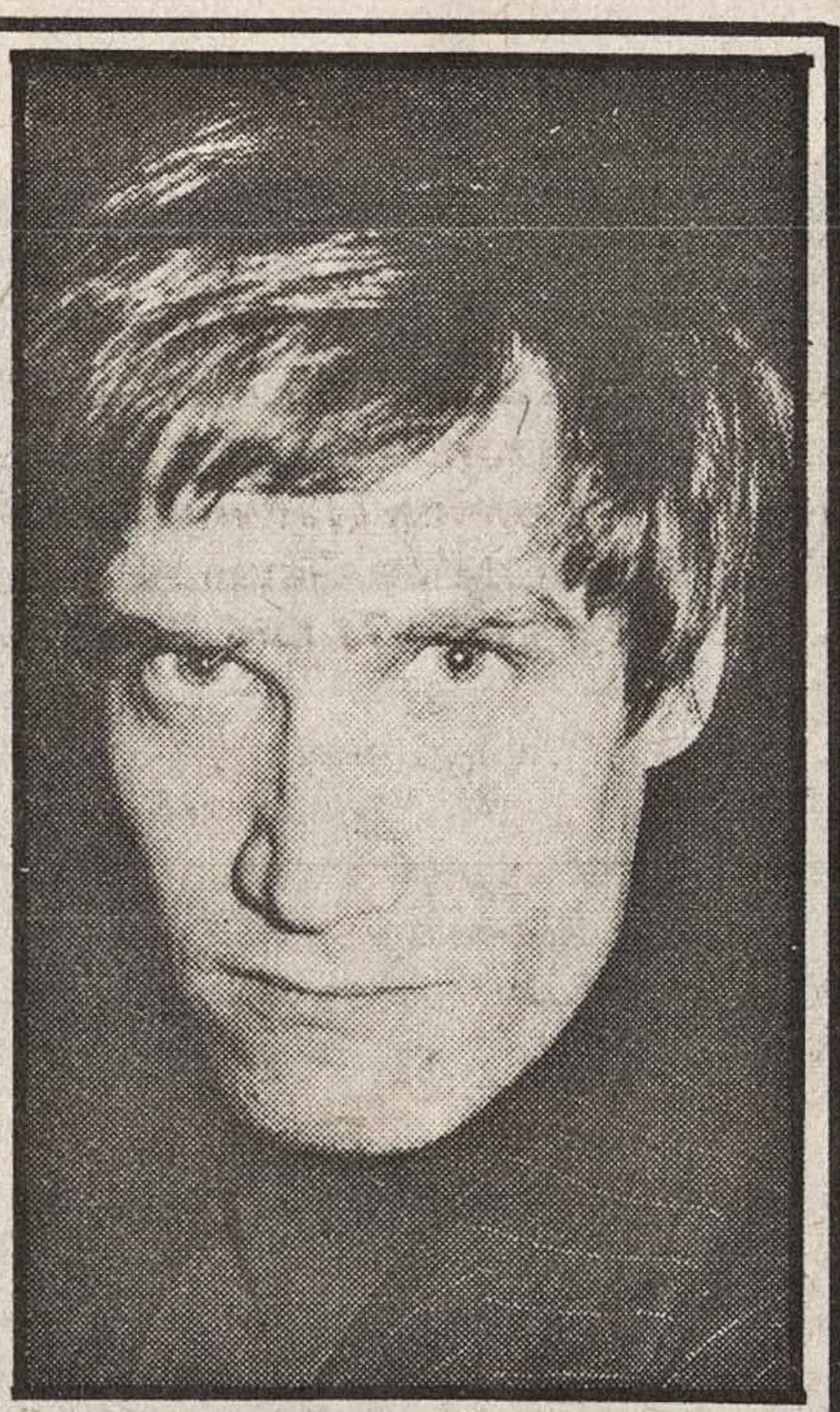
CANADIAN BAND Rush, currently on a sell-out UK tour, have had to cancel their gig at Edinburgh.

They are pulling out of the concert planned for February 16 as a suitable venue is not available, so instead they play an additional concert at Glasgow Apollo, where they are already set for the following night.

Dream provincial dates confirmed

THE SIX provincial concerts next month by Tangerine Dream have now been confirmed. They are at Oxford New Theatre (March 19), Portsmouth Guildhall (21), Birmingham Odeon (22), Newcastle City Hall (23), Manchester Ardwick Apollo (25) and Croydon Fairfield Hall (27).

These are in addition to their London show at the Hammersmith Odeon on March 20, reported last week. The new-look T. Dream, now featuring founder members Edgar Froese and Chris Franke plus two newcomers, have an album titled "Cyclone" — described by a spokesman as "a real surprise" — released by Virgin Records in four weeks' time.



Wilko's London charity

WILKO JOHNSON and his band top the bill in a special benefit concert at London Chalk Farm Roundhouse on Saturday, February 18 — their first appearance since their debut tour last year. Guesting in the show are the Count Bishops, Iron Fist & The Hordes From Hell and our own, our very own, Blast Furnace & The Heatwaves — with lighting by Liquid Len and the Lensmen. The gig starts at 5.30 pm, and all tickets are £2.

The concert is the climax of a week of events at the Roundhouse on behalf of the Wordsworth Heritage Appeal. Wilko begins a British tour in the middle of March.

RADIO STARS AND SQUEEZE ADDED

Rods tour is now a package!

EDDIE & THE HOT RODS are being supported by two other recording bands — Radio Stars and Squeeze on their extensive British concert tour starting February 15, thereby boosting it to package status.

And five more dates have been added to the itinerary — two in England, three in Ireland — making a total of 37 gigs running through to the end of March, easily the longest major tour of the 1977-8 season.

The extra dates are at Swindon Oasis Centre (March 25). Portsmouth Guildhall (26), Belfast Ulster Hall (28), Dublin Stadium (29) and Cork Arcadia (30). The decision to feature two other acts on the tour was taken by promoters Straight Music, because original plans for the Dwight Twilley Band to guest fell through.

A new single by Squeeze titled "Take Me I'm Yours" has just been released by A & M, to be followed on February 17 by their album "Squeeze", produced by John Cale. Radio Stars will be promoting their current single "Nervous Wreck", but their signing means they've had to cancel the last 18 dates of their own current British tour, reported two weeks ago — though all these scrapped gigs will be re-scheduled later in the year.

GLENN TILBROOK, vocalist and lead guitarist of Squeeze.

STUKAS BOMB AROUND U.K.

THE STUKAS this week begin a full two-month tour, aimed at promoting their first three-track single, issued by Sonet Records tomorrow (Friday). Titles are "Sport," "Dead Lazy" and "Send Me A Post Card," and the first 15,000 copies are being marketed in a double picture bag. March dates are still being finalised and will be announced shortly, but the 18 gigs confirmed for this month are:

Manchester Rafters (today), Thursday), **London Stoke Newington** Pegasus (Friday), **Portsmouth** Polytechnic (Saturday), **Nottingham** Beeston Katie's (Sunday), **London** Marquee (February 6), **Bagshot** Pantiles (7), **Luton** Royal Hotel (8), **Coventry** Mr. George's (9), **London Kensington** Royal College of Art (10), **Welwyn Garden City** Mid-Herts College (11), **High Wycombe** Nags Head (16), **Brighton** New Regent (17), **London Stoke Newington** Pegasus (18), **Croydon** Greyhound (19), **London Camden** Dingwalls (22), **Leighton Buzzard** Hunt Hotel (24), **Woking** Centre Halls (25) and **Doncaster** White Hart Hotel (26).

Tavares visiting

TAVARES return to Britain for a series of major concert appearances during March. Dates and venues are currently being finalised by promoter Derek Block, and details are expected in a week or two.

The group's new single "The Ghost Of Love" will be issued by Capitol to coincide with their visit. The song runs for six minutes and in America it's a double-sided release with Parts 1 and 2 — but for the British market it's appearing as a full-length A-side, with "Bein' With You" as the coupling. The latest Tavares album "Future Bound" is also scheduled for next month.

ON THE ROAD

MUSCLES, the Birmingham funk band, are to support Tina Turner in her two shows at **London Hammersmith** Odeon on February 11. They then play gigs in their own right at **Nottingham** Trent Polytechnic (14), **Sheffield** Polytechnic (15), **Birmingham** Top Rank (17), **Leeds** Trinity College (18), **Sutton** Hospital Club (20), **Bradford** College (24) and**Leicester** Polytechnic (25).

SPITERI, just back from a month-long concert series in Venezuela, resume gigging at **Bedford** Cranfield Institute on February 10. Other one-nighters are being set, and the salsa band are also confirmed for two residencies at **London** Ronnie Scott's Club (February 24-27 and March 24-27).

THE STYLISTICS have made a few changes to their previously-reported early spring tour. They now play four nights at the **London** Palladium (April 5-8) instead of the full week originally planned, and have added a show at **Coventry** Theatre on April 9. They have also interchanged their two cabaret stints — at **Stoke** Jollees (April 19-22 instead of 26-29) and **Wakefield** Theatre Club (23-29 instead of 16-22).

EMMYLOU HARRIS and the Hot Band have added a second **London** concert to their short British tour, starting next week. Their gig at this venue on February 9 is now completely sold out, so they have slotted in the extra show the following night (10), and tickets are on sale now.

"EVITA", the musical by Tim Rice and Andrew Lloyd Webber based on the life of Eva Peron, is now set to open on June 21 at the **London** Casino — which, as previously reported, is being re-named the Prince Edward Theatre following its conversion into a full-time theatre. Casting of the show is not yet complete.

THE SAINTS have been forced to cancel all their current gigs, except for **London Kensington** Nashville this Sunday (5). This is due to a wrist injury sustained by bassist Alasdair Ward in a car accident. But he expects to have recovered fully in time for the band's month-long British tour in March.

RACING CARS are playing just three dates this month, between sessions for their next Chrysalis album. They are at **Norwich** East Anglia University (this Saturday), **Sheffield** Crucible Theatre (February 11) and **London Mile** End Queen Mary College (18).

GRAND HOTEL go back on the road this month after a three-week shutdown, due to sickness. They have a Sunday residency throughout February at **London New Barnet** Duke of Lancaster, and one-nighters include **London Covent Garden** Rock Garden (this Saturday), **Weymouth** Pavilion (February 10), **Watford** College (11), **London** North Polytechnic (14), **Crawley** College of Technology (17), **Dartford** Thames Ploytechnic (18), **High Wycombe** Nags Head (23) and **Bromley** Technical College (25).

NANA MOUSKOURI headlines at **Belfast** Kings Hall on Wednesday, March 22, fulfilling her promise that she would return to that city within a year. No other British dates are set.

KRAZY KAT have added **London Fulham** Golden Lion (February 16), **Winchester** King Alfred college (18) and **Treforest** Glamorgan Polytechnic (22) to their itinerary listed two weeks ago. And their gig at **Bedford** College is switched from February 18 to 25.

THE PLEASERS have only two gigs this month — at **Sheffield** University (tomorrow, Friday) and **Loughborough** University (Saturday) — before starting work on their next single and album. The Sheffield show is being broadcast by Radio Hallam.

THE 'SOUL FEVER' package tour — featuring Delroy Williams, the Soul Explosion, Mr Super Bad and the Satin Bells — visits **Purley** Tiffany's (February 19), **Norwich** Samson & Hercules (23), **Southend** Zhivago's (28), **Stonehaven** Commodore Hotel (March 3), **Ayr** Darlington Hotel (4), **Portsmouth** Locarno (7) and **Hastings** Pier Pavilion (11). More dates are being set.

HEAVY METAL KIDS take a break from recording sessions and play five gigs during the next week or so. They are at **Birkenhead** Hamilton Club (February 6), **Manchester** Rafters (7), **Darlington** Technical College (8), **Cromer** West Runton Pavilion (10) and **Northampton** County Ground (11).

THE TROGGS go back on the road this month to promote their reissued hit single "Wild Thing", which comes out on Lightning Records on February 17. They play **Coventry** City Centre (tonight, Thursday), **London Harlesden** Roxy Theatre (this Saturday), **London Oxford St.** 100 Club (February 6), **Cambridge** Corn Exchange (9), **Keele** University (10), **Reading** University (11), **Blackpool** Norbreck Castle (14), **Milford Haven** (15), **London** Hilton Hotel (17), **Fishguard** Frenchman's Motel (18), **Worksop** Whitwell Club (24) and **Knighton** Norton Arms (25).

JENNY DARREN has added several more dates to her current tour — at **Penzance** The Garden (February 14), **Weymouth** Pavilion (20), **Birmingham** Barbarella's (22), **Cardiff** Top Rank (28), and **Wigan** Casino (March 4). Her February 11 gig is switched from **Glastonbury** Town Hall to **Strode** Baths Hall, and her projected show at **Birmingham** Town Hall on February 21 is now cancelled.

S.A.L.T. are on the road at **Braintree** Technical College (tomorrow, Friday), **London** School of Pharmacy (Saturday), **Durham** Bede College (February 11), **Leeds** Fforde Green Hotel (12) and **Grimsby** Technical College (13). They then play four **London** gigs — at Camden Music Machine (17), Deptford Albany Empire (20), the Marquee (23) and Southbank Polytechnic (24).

THE YETTIES are in concert at **Exeter** St. George's Hall (tomorrow, Friday), **Shepton Mallet** The Centre (February 8), **Tunbridge Wells** Assembly Hall (11), **Brighton** Dome (17), **Turville** Idlecombe Farm (18 and 25), **Malvern** Winter Gardens (22) and **Croydon** Fairfield Hall (24).

BLACK SLATE play four gigs in **London** — at Regent's Park Bedford College (February 10), Camden Music Machine (15), London University (17) and Stoke Newington Rochester Castle (24). They then visit Scotland to play **Edinburgh** Tiffany's (27), and **Glasgow** Satellite City (28) . . .**STEEL PULSE** extend their current tour with dates at **Norwich** East Anglia University (February 9), **London** Club Norick (10) and **Manchester** Polytechnic (11).

THE SURPRISE SISTERS have extra dates at **London Camden** Music Machine (February 10), **Chelmsford** City Tavern (17), **Bristol** Arts College (March 5), **Southampton** University (11), **Caernarvon** Trinity College (17), and **Reading** University (21).

DEKE LEONARD'S ICEBERG have made a few changes to their date sheet, reported last week. Two new gigs are at **Edinburgh** Astoria Ballroom (tonight, Thursday) and **London Camden** Music Machine (February 8). Their venue this Saturday (4) is switched from **Glasgow** Queen Margaret Union to **Manchester** University, and **Leeds** Fforde Green Hotel (7) is cancelled. For the duration of the tour, drummer Anthony Stone replaces Terry Williams, who is fulfilling recording commitments with Dave Edmunds. And keyboards player Howard Hughes has now joined the band permanently.

EARTHQUAKE, the Beserkley band already set for **London Chalk Farm** Roundhouse on February 26, start their European tour with dates at **Salford** University (February 10) and **Coventry** Warwick University (11). More dates are being set for when they return here later in the month.

ROOGALATOR play a few gigs this month to tie in with the February 10 release of their single "Zero Hero" on the Do It label. They play **High Wycombe** Nags Head (tonight, Thursday), **London Kensington** Nashville (Friday and Saturday), **Salford** University (7), **Durham** University (10), **London Oxford St.** 100 Club (13), **Manchester** Rafters (17) and **Wigan** Casino (18).

THE BRAKES play **Maidstone** College of Art (tomorrow, Friday), **Chelmsford** Chancellor Hall (this Sunday), **London Kensington** Nashville (February 7, 14, 21 and 28), **London Camden** Dingwalls (15), **London Stoke Newington** Rochester Castle (16), **Middlesbrough** Rock Garden (17), **Harrogate** P.G.'s (18) and **Portsmouth** Polytechnic (23).

THE ENID are headlining another major **London** concert on Sunday, February 19, at the Victoria Palace where they appeared so successfully shortly before Christmas. Tickets are on sale now priced £2.50, £2 and £1.50.

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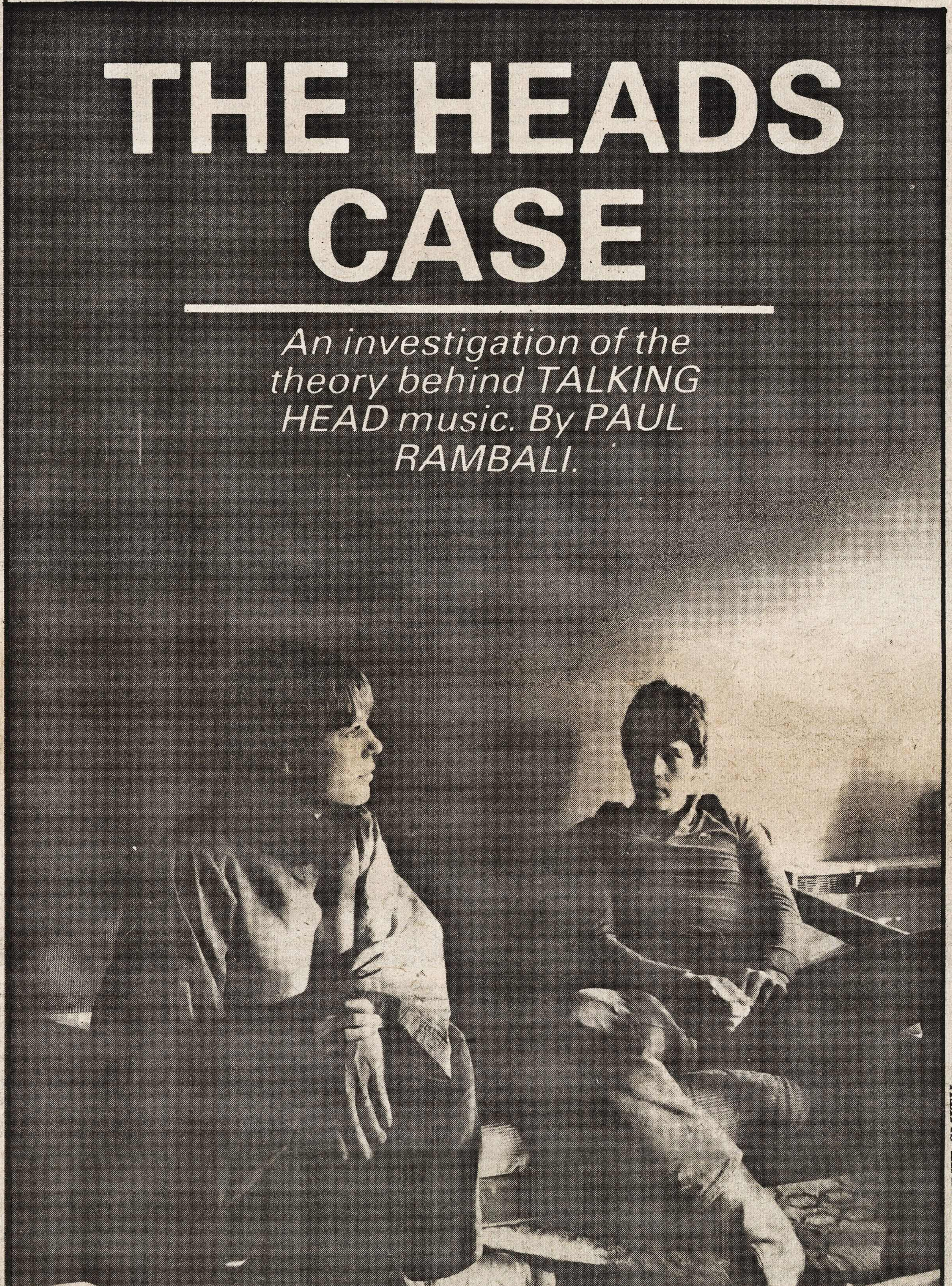
THE HEADS CASE

An investigation of the theory behind TALKING HEAD music. By PAUL RAMBALI.



Pic: PENNIE SMITH

DAVID BYRNE'S harsh, angular features belie the frailty in his voice. "A talking head," he explains, glancing awkwardly at me then away into the corners of the quiet Ladbroke Grove hotel room," is video terminology for a simple head and shoulders shot."

But Byrne has hardly finished his sentence when, perched restlessly at the other end of the sofa, the voluble Martina Weymouth snatches the topic. "We found out after we named the band that talking heads — that's what they call any kind of chat show now in video jargon — are the most boring form of television entertainment.

"In fact, the talking head — the newscaster just talking face-on with no action footage — requires the most amount of concentration. It requires somebody sitting in front of the television and thinking about the words the man is saying. That's supposed to be a much better form of communication, but it's also considered the most boring."

Here comes a riddle: Since the name of this band is Talking Heads and since their visual qualities are virtually static beyond a certain fascination caused by the very mundanity of their appearance, why does this not apply?

Here comes a clue: Talking Heads are not boring, they are perplexing.

I had been intrigued — ever since the name was first mentioned alongside a brace of other New York bands supposedly forging a re-definition of rock's then terminally facile and slothful nature, making it mean something, and say something, like it only ever seems to do for a few tenuous moments.

I was intrigued especially by Talking Heads because the name evoked images so tangential to the normal context of a rock band that there had to be something fresh going on with them. Well, if not *had to be*, it at least held promise.

But proof of the promise was slow in coming. First, at the end of '76, came the thoroughly unheralded "Love Goes To Building On Fire", one of the earliest releases from the revamped fledgling Sire Label. Unheralded because the only thing remotely comparable was, ten years earlier, Love's classic (and I don't use that word lightly) "Forever Changes" album, but even there the relationship was strained.

David Byrne's frighteningly high-pitched vocal twitterings sounded like the work of a love-struck fool. The whole thing sounded like a cross between a Cossack dance and a child's riddle . . .Once lodged, though, the song just wouldn't shake free.

In the interim period between that single and their eventual mesmerising Rock Garden debut, interest grew. Written reports of the band were characterised by an inability to jig-saw Talking Heads into the usual frames of reference, often wildly contrasting in their attempts to capture and define the band. Upon witnessing them for the first time the reason for this became clear.

Talking Heads simply don't have a precedent. They take the tried-and-true basic ingredients — six guitar strings, four bass strings, a voice, a keyboard and a set of drums — and after all these years, when you begin to think maybe it's all been said, manage to conjure a crackling new syntax.

Just to throw everybody off, I could begin by saying the first thing that struck me about Talking Heads live is that they are one of the *funkiest* groups on the planet, which they are. But that's not strictly true — the first thing that hit me was their appearance:

Four squeaky collegiate types, one of them a girl — a diminutive waif eyeing the singer constantly with cat-like intensity, fingering fragile bass patterns that, coupled to drummer Chris Frantz's clean muscular downstroke give Talking Heads a vigorously hard jerky syncopation.

And the singer . . . He seemed to be enacting some sort of private primal therapy right there on stage, beginning prissy, nervous and clean-cut, and finishing sweat-drenched, almost stammering. It transpires that that David Byrne truly enjoys what he does on stage.

Asking if this was the case elicited one of the few moments of unconsidered, instant response from the man. "*Yeah*", he grins, adding with mild sarcasm," I like writhing around on stage. It's a lot of fun to get up there and make a lot of noise. Banging away and getting attention . .

But there is a method to his seeming mental imbalance. "There are certain thing I feel need to be done in terms of music and performance" he declares. And what these things amount to is that what the world *doesn't* need is another posturing clown yammering away about his 'baby'."

Byrne's lyrics, and also his music, strip away the conventional hoopla that most other rock artists surround theirs with. He feels the lyrics can be used to described feelings, views, situations, or whatever else without resorting to the usual bloated rhetoric. "Removing all the phoney embellishments so that they could actually say something directly."

And this reflects in his performance. He simply expresses the mood and emotions of each song much more freely, much more openly, and paramountly just much *more* than the average rock performer.

"That's what people are paying for, that's what it's all about. The other way is along a line that leads to Las Vegas — even if it's something like heavy metal. They end up in Las Vegas because they start off on the premise that they are doing a show.

"Our premise is that we are trying to present something that's convincing, music that we believe in. It can get a little difficult that way . . ."

HOWEVER, IT seems to be working. The response chain for Talking Heads begins with a mixture of bemusement and intrigue and ends with a feeling of having just seen something very special. One can reasonably assume that an initial response of that nature leads inevitably to a similar conclusion. It happened to me. Since then I've watched it happen on three separate occasions with unfailing regularity to others.

Even a hell - bent - on - a - head - bang crowd, which they faced when they toured with The Ramones mid-way through last year, couldn't help but grant at least one encore wherever they went. This suggests that any preconceptions hiding out there would do well to be put aside.

Talking Heads, you see, have what all the great bands have. That is this: They can hit the head, the heart and the feet with equal force, precision and style. But they do it in ways you don't expect.

Insidious tunes, of which this band have more than their fair share, provide the most immediate lure. The snare, though, comes from less obvious quarters.

Startling off-beat lyrical couplets ring out at any given moment, grasping the listener by dint of their strange constructions and alien (to rock) content. Then there's Jerry Harrison's succinct guitar frills, David Byrne's strident 12-string, the continually tense rhythms, and the way in which all three interplay in a

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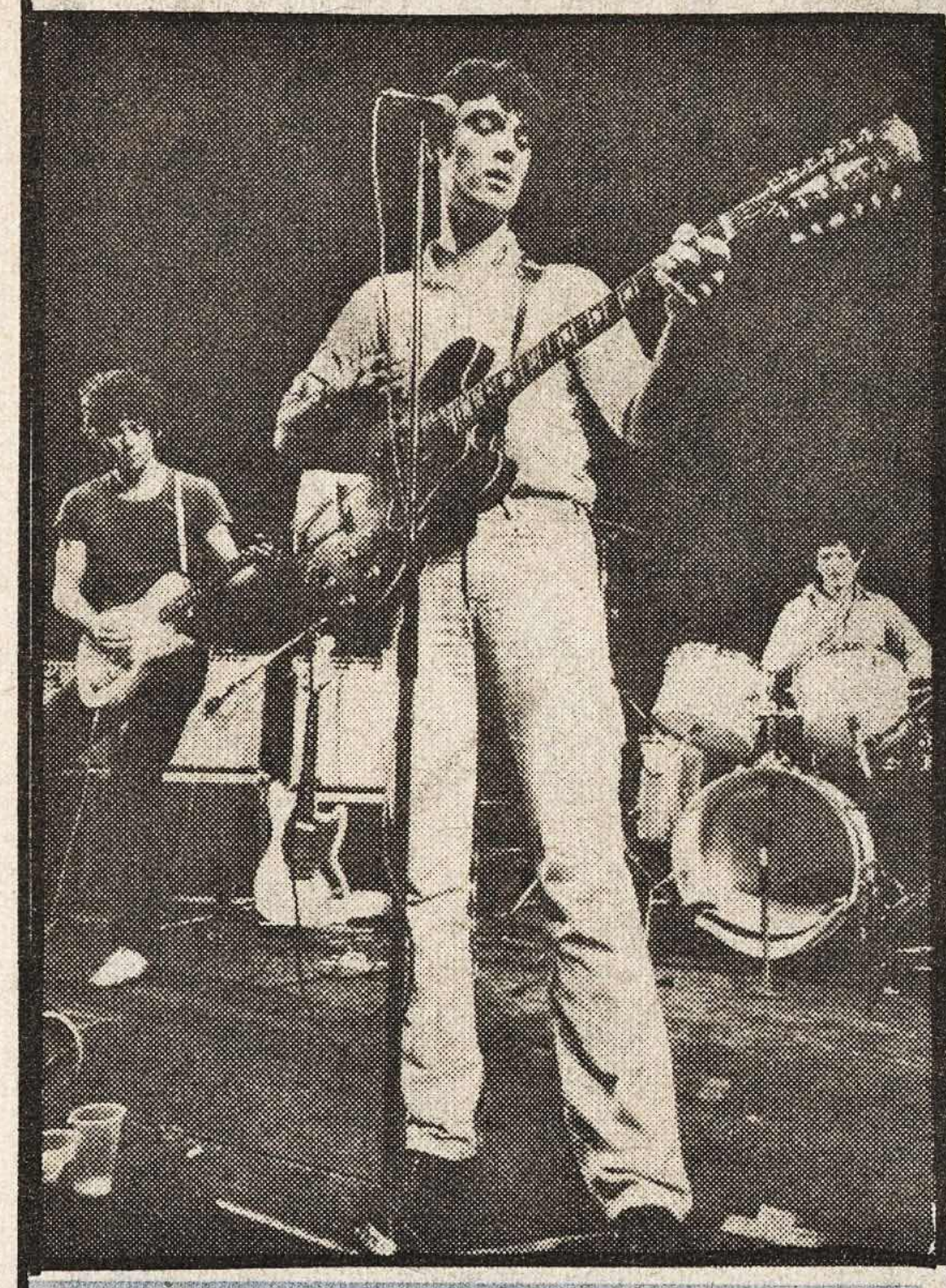

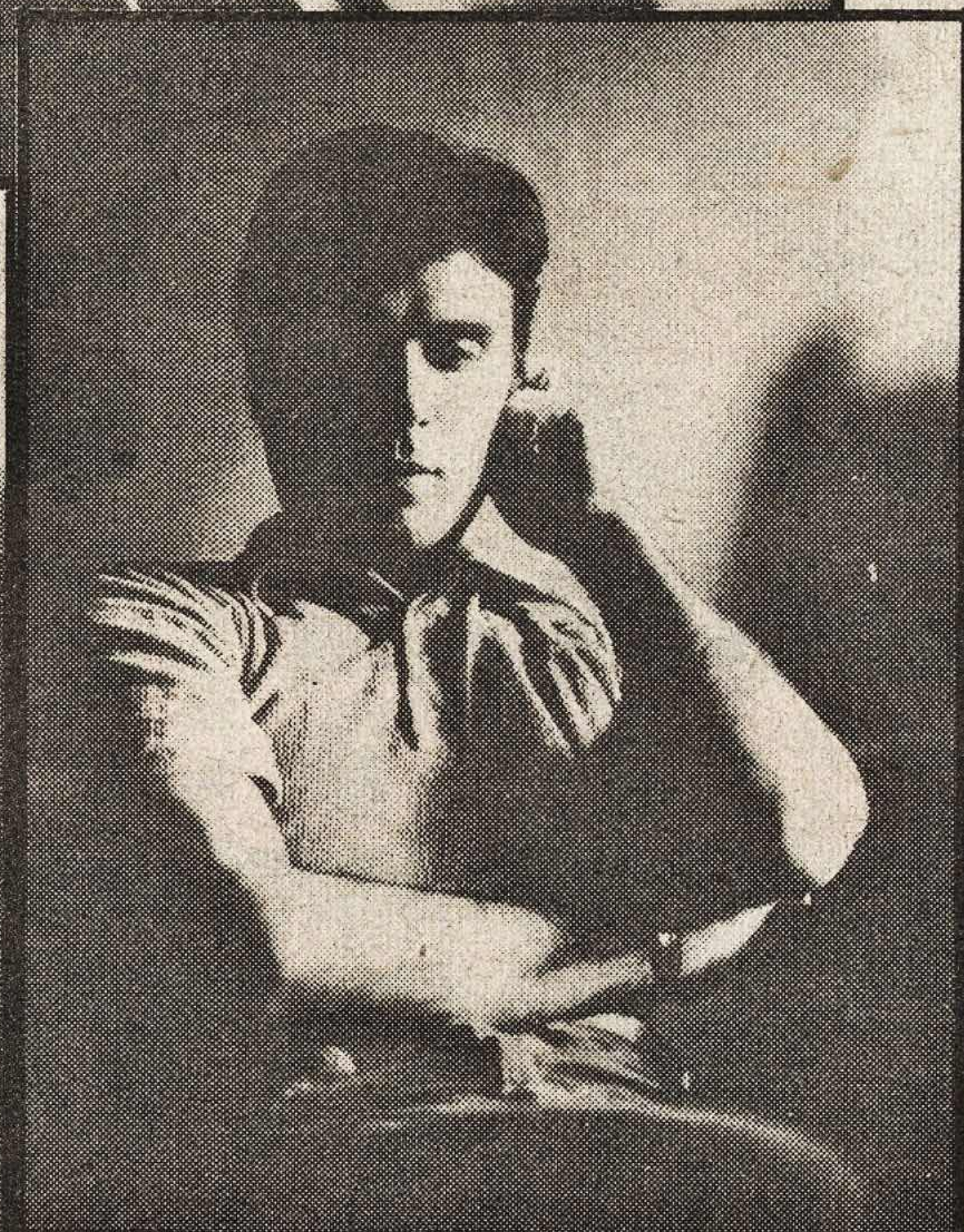

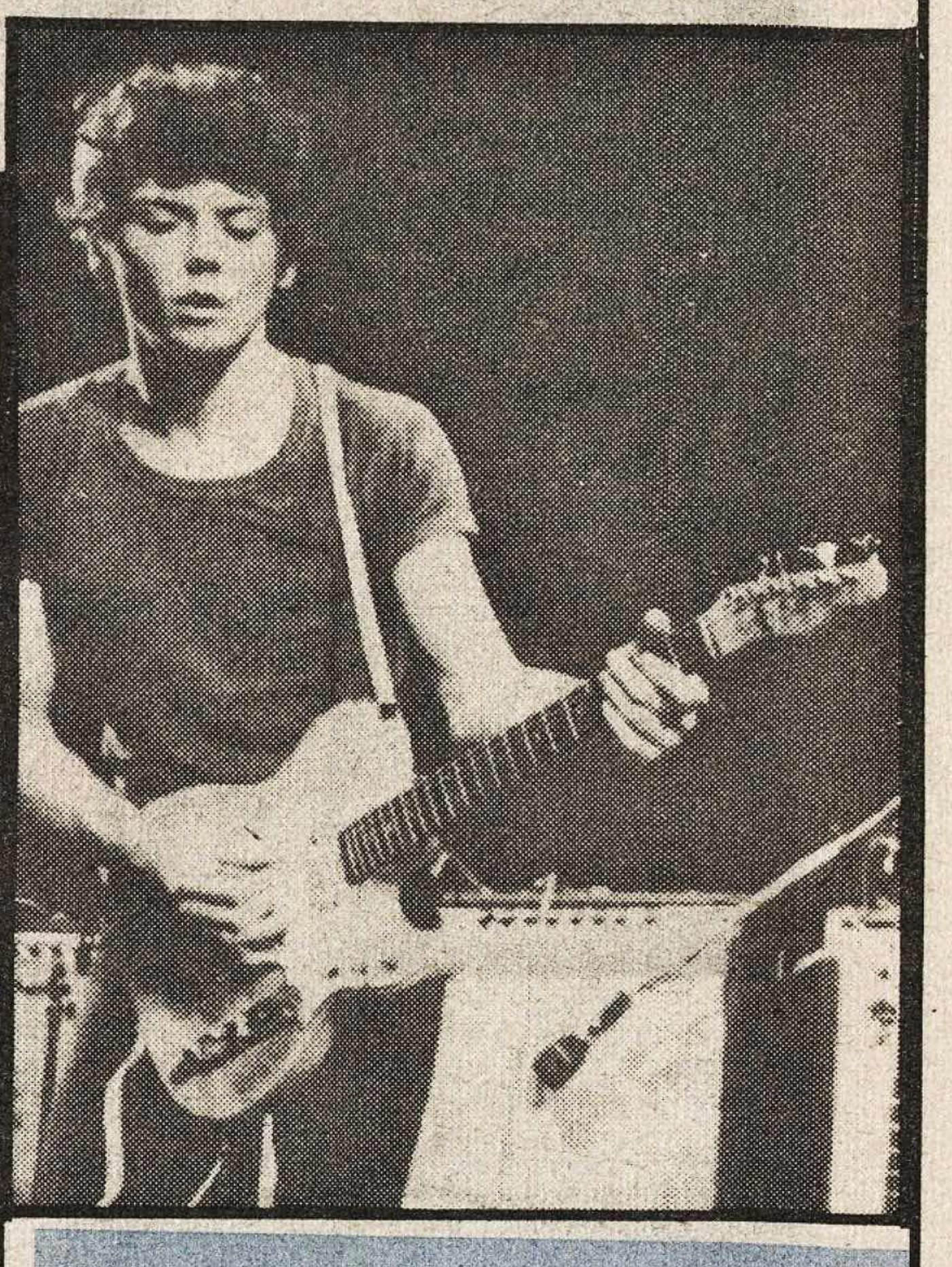

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■ *From previous page*

brilliantly textured and controlled sound.

It seems apropos to note here that though I have no corroboration for this — Chris Frantz admitted before our interview that they'd developed pat answers to such questions as "What are your influences?" The relevent one being "Our influences are whatever we've heard and liked etc. I reckon Talking Heads owe something to the Stax and Memphis soul tradition.

Listen to anything Booker T & The MGs worked on with a halfway decent singer and you'll hear the same powerful, disciplined economy that underlines Talking Heads. Listen to an Otis Redding side and you'll hear it coupled to the kind of direct emotional evocation David Byrne sometimes achieves.

Is it an accident, then, that they used to do Al Green's "Love And Happiness", and still do an exceptional reading of his "Take Me To The River"?

TALKING HEADS emerged initially from the Rhode Island School of Design, town of Providence, State of Rhode Island. Chris Frantz and David Byrne — who was in fact born near Glasgow, but emigrated to Baltimore at the age of two — met there as Freshmen in September '70.

However it wasn't until September '73, after Byrne had returned from a period doing photography, video, painting, and whatever else caught his attention — "I wanted to get my money's worth" — at a Baltimore college, that any seeds were sown.

Chris Frantz describes Providence as "a fun, easy-going place to live," adding with characteristic dryness, "we had a lot of parties." It was to play at these parties that he and Byrne formed The Artistics, known amongst their friends as The Autistics.

But it's one-time school cheerleader Tina Weymouth, who had met Frantz through sharing a school studio, who is most willing and eager to talk about those times — and indeed anything else I care to mention. Her tone betrays fond memories as she relates, somewhat proudly, that though she wasn't actually in the band, "I was at every performance and every rehearsal, and I co-wrote a song with Chris and David called 'Psycho Killer'."

"The aesthetic was called Mondo and there was a lot of black leather. The Artistics wore all black and David also had a leopard skin guitar. They did a lot of cover songs — some Troggs songs, '96 Tears', The Knickerbockers' 'Lies' — and some original. 'Sick Boy', 'Spin Spin', and also 'I'm Not In Love' existed at that time but in a more primitive form.

"It was very very loud. You couldn't stand closer than 50 feet to the band because it was so loud it was abusive. At one party in a concrete loft everybody was just squished into one corner because of the noise."

Chris: "It was really terrible. It was just *AAAARRRRGGGGHHHH.*"

Tina: "But they were really into it".

Frantz's phonetic approximation of the nascent Talking Heads sound prompts Byrne to enter the conversation for the first time. He says it wasn't *that* bad and points out that it bore some comparison with early Tom Verlaine/Richard Hell bands, adding that this was one of the things that caused the band to consciously develop away from that particular stylistic parameter upon their arrival in New York, September '74.

They were drawn to the Big Apple, it transpires, by the glamorous reputation of that city's art circles.

"It seemed like a place where people got famous" says Frantz. "The only people who ever got famous in Providence, Rhode Island were people in sports or people who committed some sort of hideous crime."

Again, Tina is anxious to elaborate: "You can be an artist in New York and be successful — enough at least to survive — and be stimulated and be stimulating in a way that's a lot harder to be in other places.

"Plus it seems people go there when they have the most outrageous dreams. I remember our friends saying, 'you're going to go there and you're going to have a *band*?'."

Laughter.

AROUND January '75 what we have come to know as Talking Heads began rehearsals in their loft on the Lower East Side. "Tina was enlisted to play bass because she had a similar aesthetic," explains Frantz. "She wasn't into wearing platform shoes and things like that."

Tina: "We rehearsed until late May, when we decided it was time to get in front of an audience. Two blocks up the street was a place called CBGB's. Although Patti Smith had played there and attracted a Soho and St Marks art clique, it didn't really have its own crowd — just band's friends and musicians, who came mainly because it was the only place to play original music.

"We thought it would be a good place to play if we bombed because there were never more than 30 people there. But we had to find out what we were doing, because the whole point of this thing is to be accessible, to communicate to people.

"So we played with The Ramones one night and did okay. The next week they had a Summer Rock Festival, and this attracted that same art crowd, which in turn started a word-of-mouth thing for all the groups.

"A young journalist from the *Village Voice* was there every night, and he proclaimed it was a turnaway from glitter in an article they called 'The conservative impulse of the new rock underground'. They chose our picture to put on the cover, probably because we most fitted the title. Suddenly CBGB's was a hip place, and instead of there being 30 people . . ."

"There'd be 35", interrupts Byrne. "Five curiosity seekers".

But the momentum was established. By the end of that year the attention they'd received, though admittedly premature, had spurred the band into making themselves worthy of it. "There was a time," admits Tina, "when we felt like people pretending to be a band. Then all of a sudden we realised we were a band."

Tina left her day job — "we weren't lucky enough to be on unemployment" — and the band began tentatively to move out of the closetted CBGB's environment.

About the same time, ex-founding Modern Lover Jerry Harrison gave up his teaching job to return to the road with Elliot Murphy and play on his "Night Lights" album.

It was in '76 that it began to turn real. By June the band had been interviewed by *The New York Times*, been seen by Jerry Harrison, recorded demos with Beserkley's Matthew Kaufman — whence emanated his typically off-the-wall description of them as being a 'vibraphone flamenco' group — and turned pro.

By the end of the year Harrison had guested with the band on guitar, they had signed to Sire, and released "Love Goes To Building On Fire" as the opening gambit in their bid to oust The Carpenters from the international stardom throne.

'Seventy-seven found them gigging constantly and saw the masterplan approaching fruition. Jerry Harrison joined the band painlessly shortly before recording began on their debut album — recording which was interrupted by their European tour with The Ramones, and finally finished last autumn.

Common concensus has it that while being one of the year's most superior platters, "Talking Heads '77" captures several shades less than their true and full spectrum, the only way to experience that being, for the moment, the live environment.

It emerges that the band largely agree with this, and that they are more than pleased about Brian Eno's offer to produce their next album, Eno being a confessed fan. In fact, in a gesture of tribute, his recent "Kings Lead Hat" was so titled as an anagram for Talking Heads.

One thing the release of "Talking Heads '77" did illustrate, though, is that as a songwriter, David Byrne stands apart. The intricacies of his approach, necessarily only glimpsed in performance, evince a knack for viewing his subject matter — itself not the most common fare — from abstruse angles, thereby obtaining a fresh and usually lucid new perspective.

Instead of writing a love song, for example, Byrne in "First Week, Last Week" and "Uh Oh, Love Has Come To Town" tackles the task of capturing the exhilaration and confusion of it all as the rational man becomes suddenly irrational. Alternately, in "I'm Not In Love" he presents the case for the rational man wondering what all the fuss is about.

Like Randy Newman, he can create the inner world of his characters and all their personal fears and values with merely a few broad and soft strokes. He presents that world without a trace of moral judgement, allowing the listener that luxury. As others have noted before me, Byrne's is a rare quality, with more in common with the short story than the popular song.

Talking about his design, though, is clearly not the easiest of things for him. He speaks quietly, his sentences trailing, often finishing with a look that almost begs for comprehension on my part.

"Sometimes I use personae, though most of the songs are things I really feel, that I believe in when I write the song. But I strait-jacket myself, limit myself to one point of view because I may feel I have the ability to express it at that time. It comes out almost like it could be another person because some of the songs are so

■ *Continues page 38*

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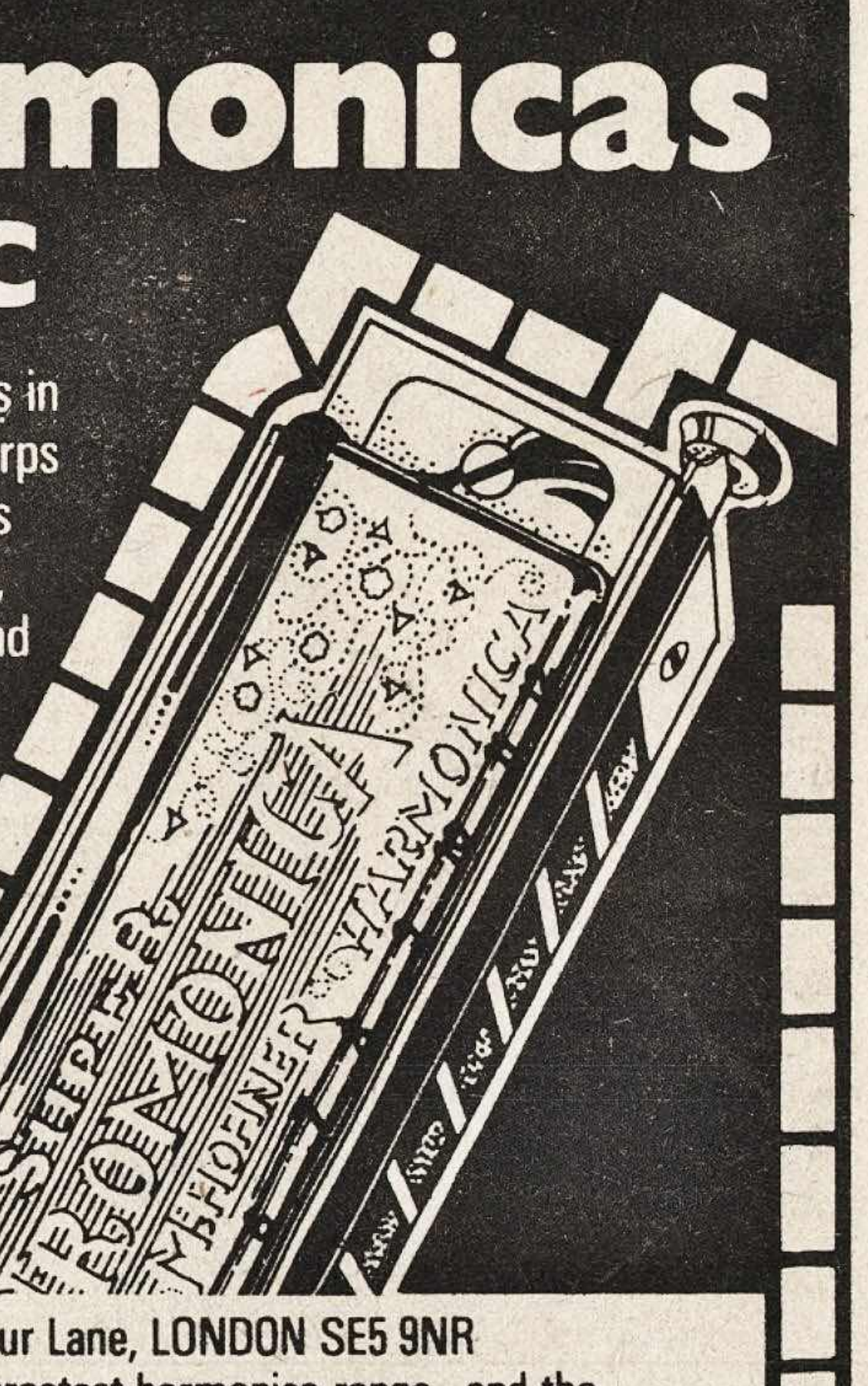

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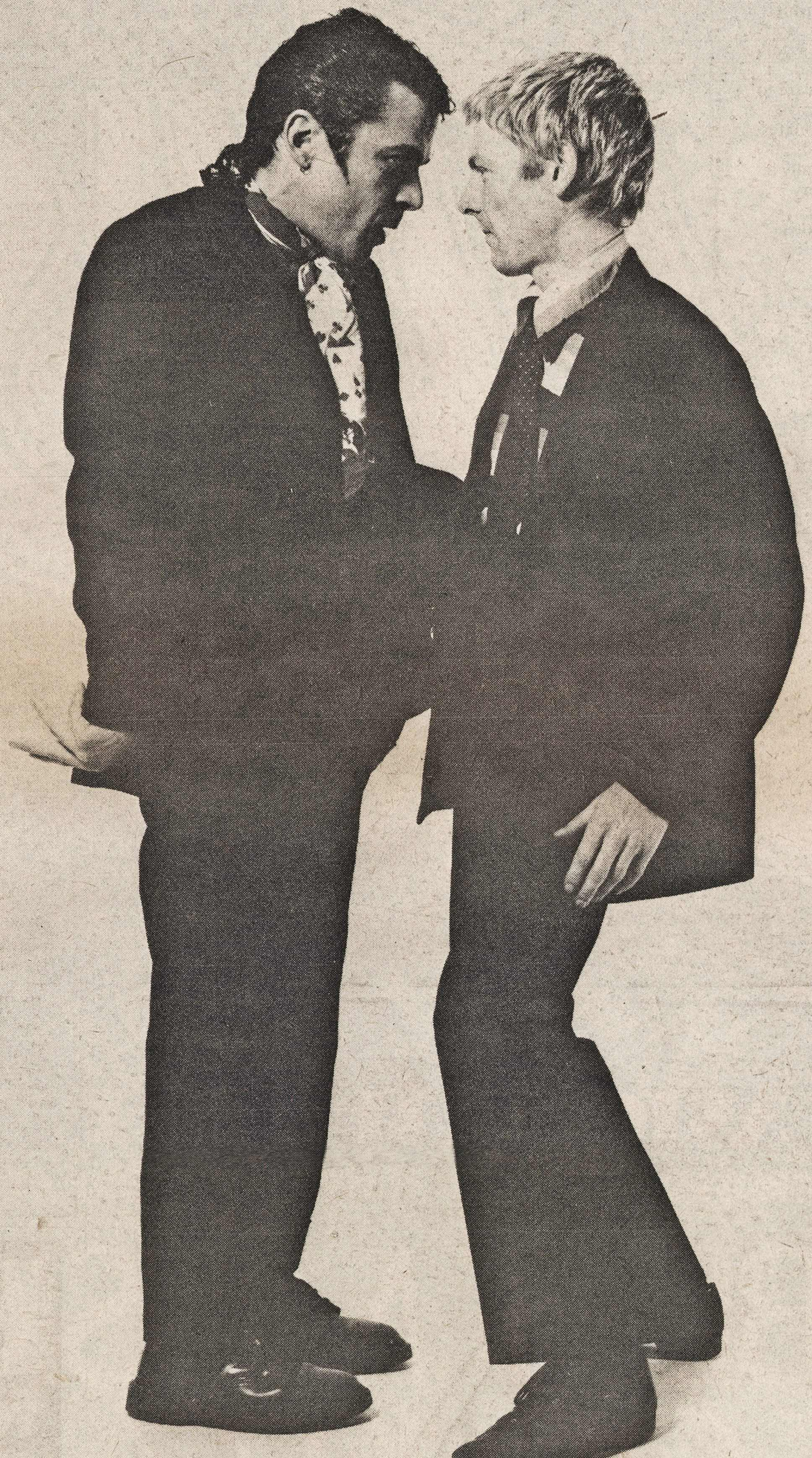
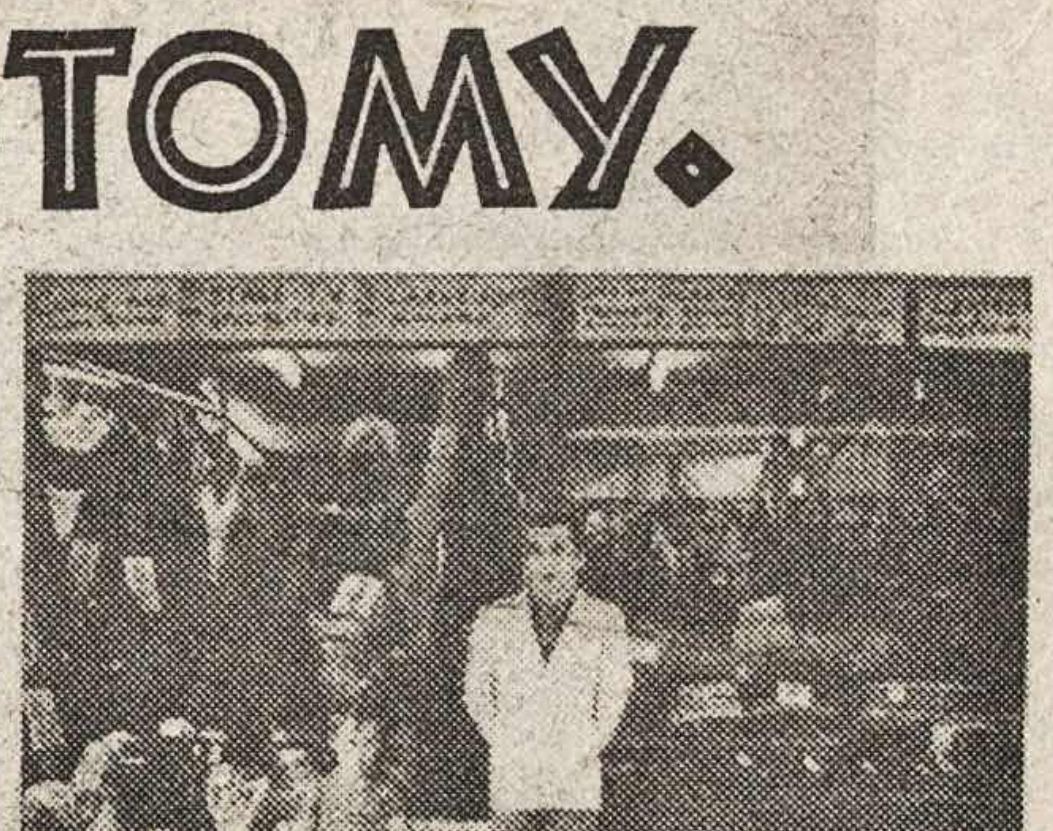


'NEW BOOTS AND PANTIES'. A BOTTLE IN FRONT OF ME OR A FRONTAL LOBOTOMY.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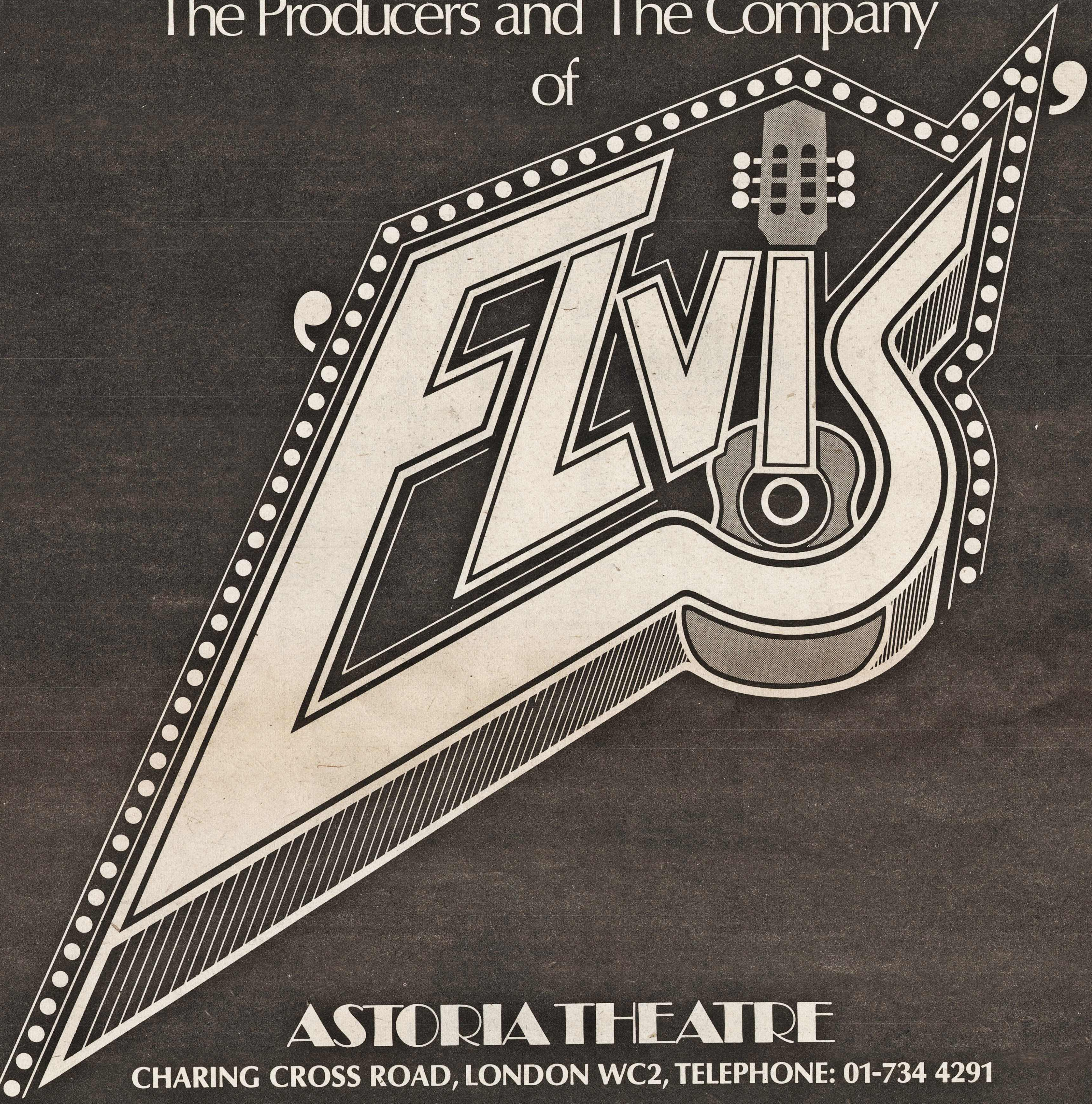

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"Big Hunk Of Love"
"My Baby Left Me"
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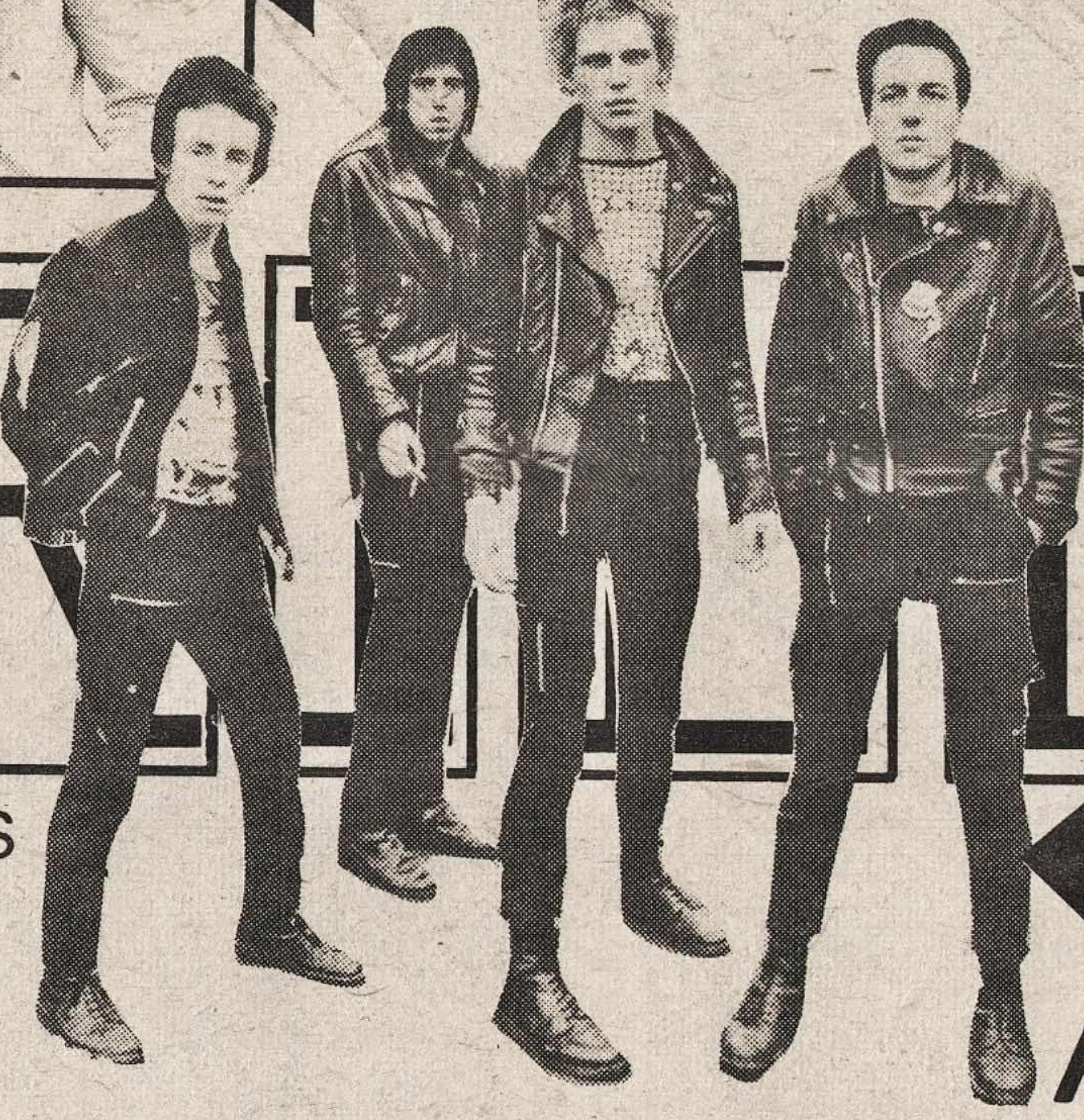
ONCE UPON A TIME ALL ROCK GROUPS USED TO LOOK LIKE THIS

... UNTIL ALONG CAME A BUNCH OF RIGHT HARDNUTS WHO LOOKED SOMETHING LIKE THIS



THRILLS

Edited by PHIL McNEILL and KATE PHILLIPS

AND SUDDENLY...

HI THERE! IT'S OUR PRIVILEGE and pleasure to welcome you to the '78 edition of the Whole Rock Catalogue, your guide to all the different styles, looks and schticks available to those of you who're planning to make ***this*** *year the year to start your own rock and roll band!*

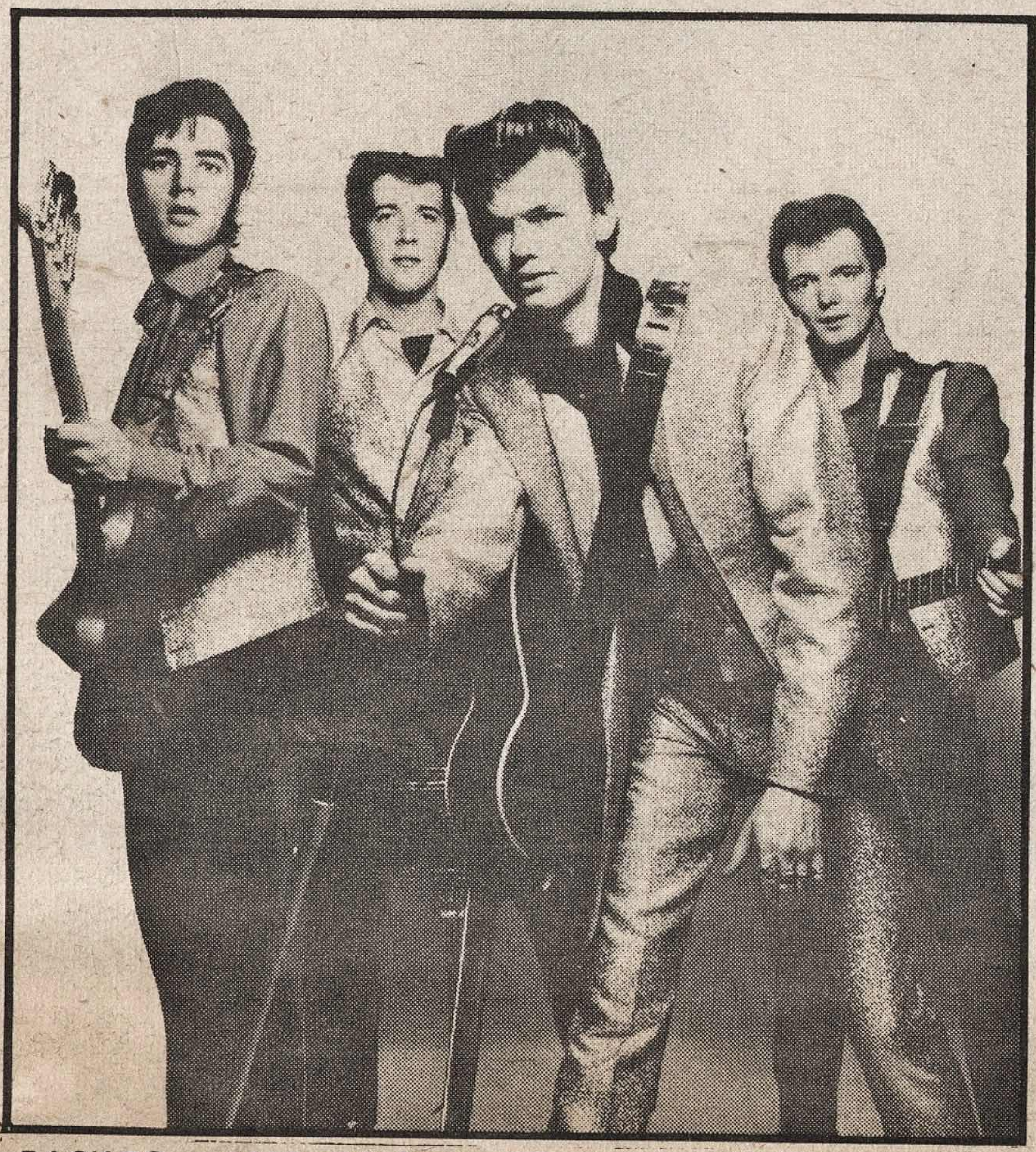
Just to refresh your memories, long clean hair, mystical expressions, complicated and expensive instruments and complicated and expensive music are out. O-U-T. In the dumper. Dead as a doornail. Finito. Infra dig. Uncool. Totally boring. Had it. Wouldn't touch it with Chris Squire's. No-one who's even remotely chic would have anything to do with it at all.

The only thing deader is country rock, so that's that.

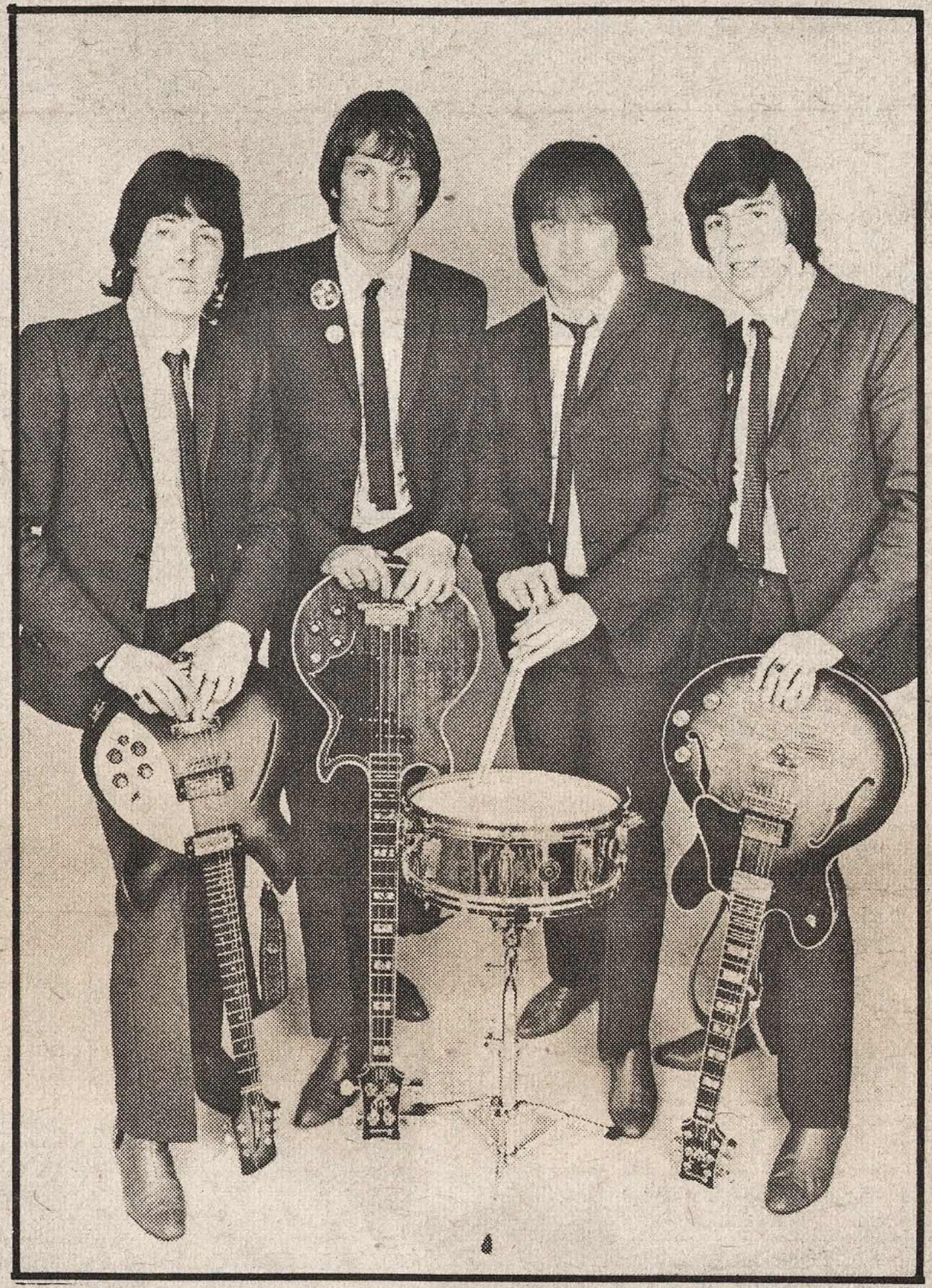
The look that did most to sound the death-knell of Cosmic Drip was Conceptual Chic a.k.a. Classic Punk (seen above as modelled by The Clash). The zips, the leather, the spiky hair-dos, the sneers, the big boots, those terrribly witty trousers . . . my dear, ***everybody*** *was cra-zee about it!*

Conceptual Chic, let it be said, is still a viable option for '78, but the main emphasis in this year's Collections is nostalgia. Yes, you can advance into the future by retreating into the past! Just make sure you study these variations carefully before even ***thinking*** *about forming your own band.*

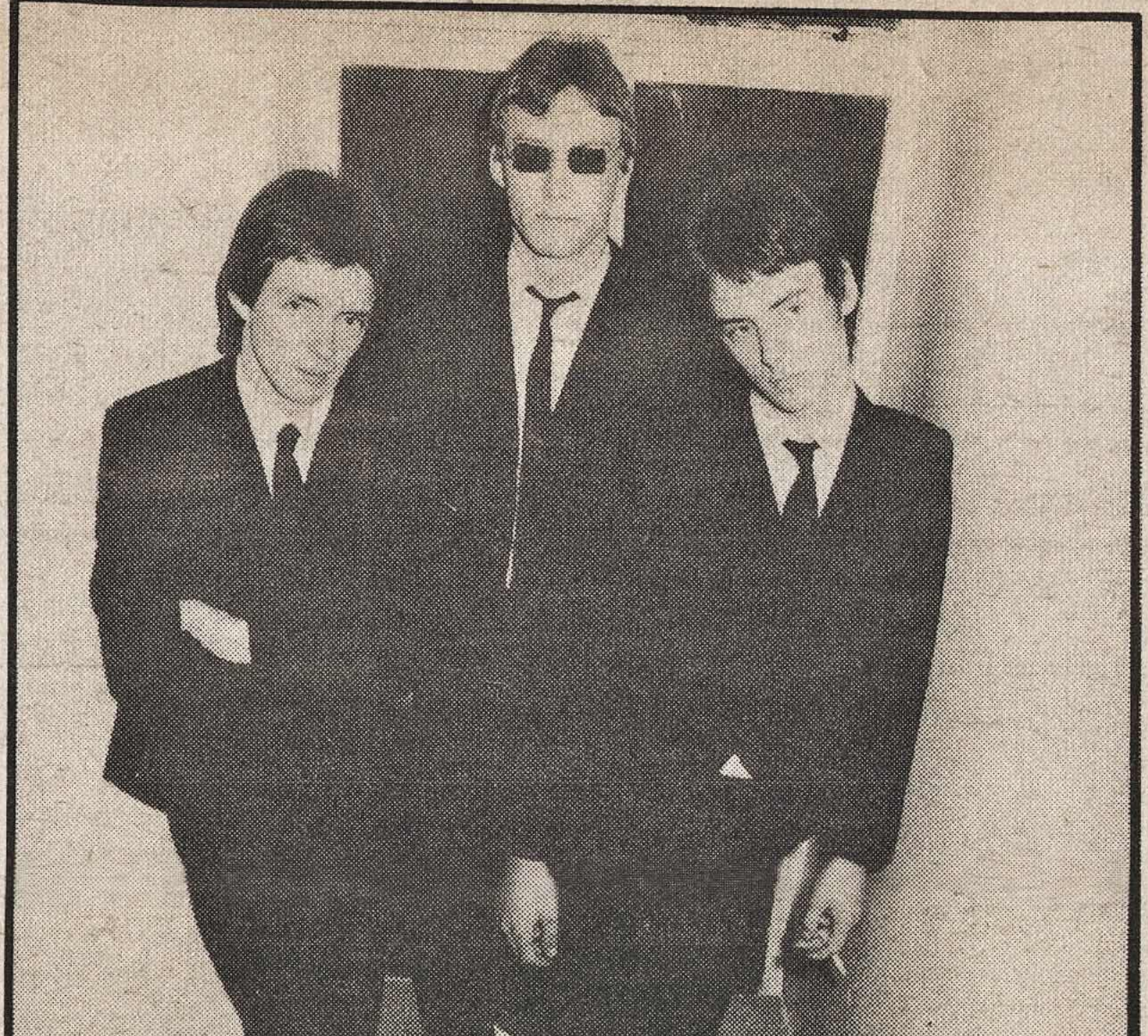
Please note that all these styles are herein represented by young musicians in or just out of their teens.



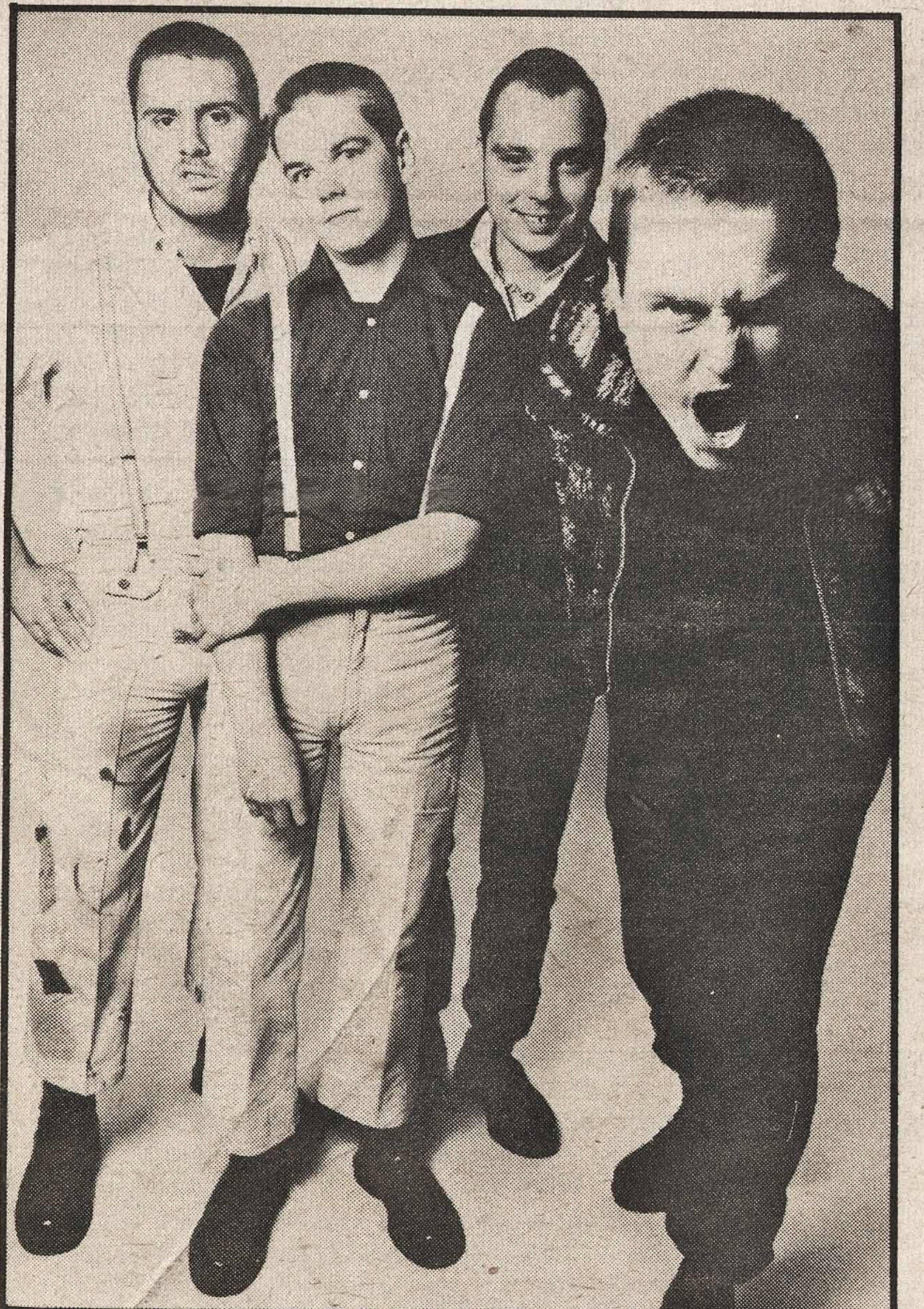
BACK TO . . . 1958 with Greaser Cool as modelled by Whirlwind. The music is chicken-pickin' rockabilly revved up into overdrive, and the clothes match it up perfectly. The idea is to look even more like Jerry Lee Lewis than Jerry Lee Lewis does. Please note: Greaser Cool is not to be confused with Ted. The differences are small but vital.



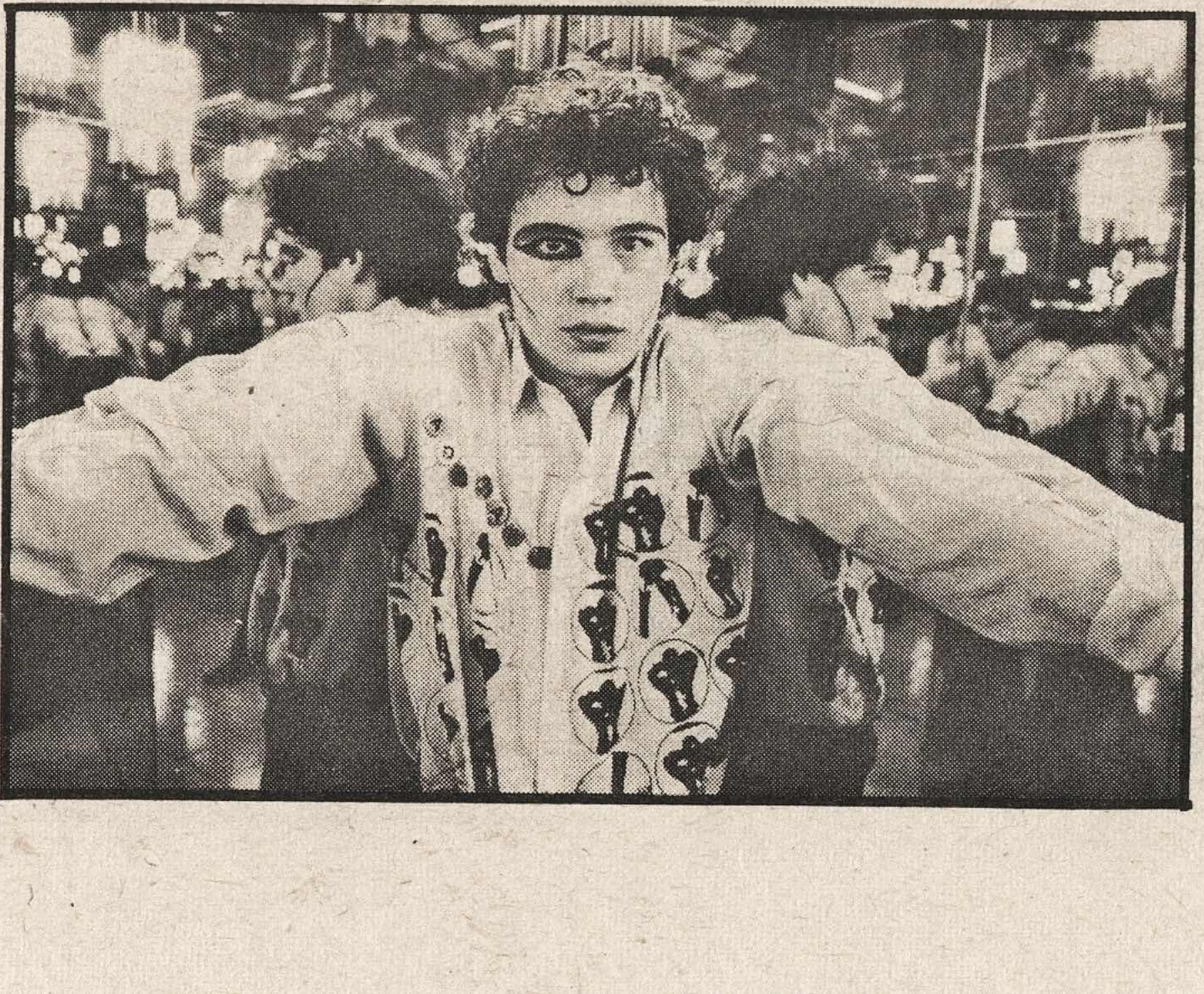
BACK TO . . . 1963 with Moptop Mania as modelled by The Pleasers. The emphasis here is on clean-cut boyish ***joie de vivre,*** *energetic but not aggressive, stimulation without corruption. Moptop Mania means that you don't have to be dirty to be fun. It also means that you never have to say you're sorry.*



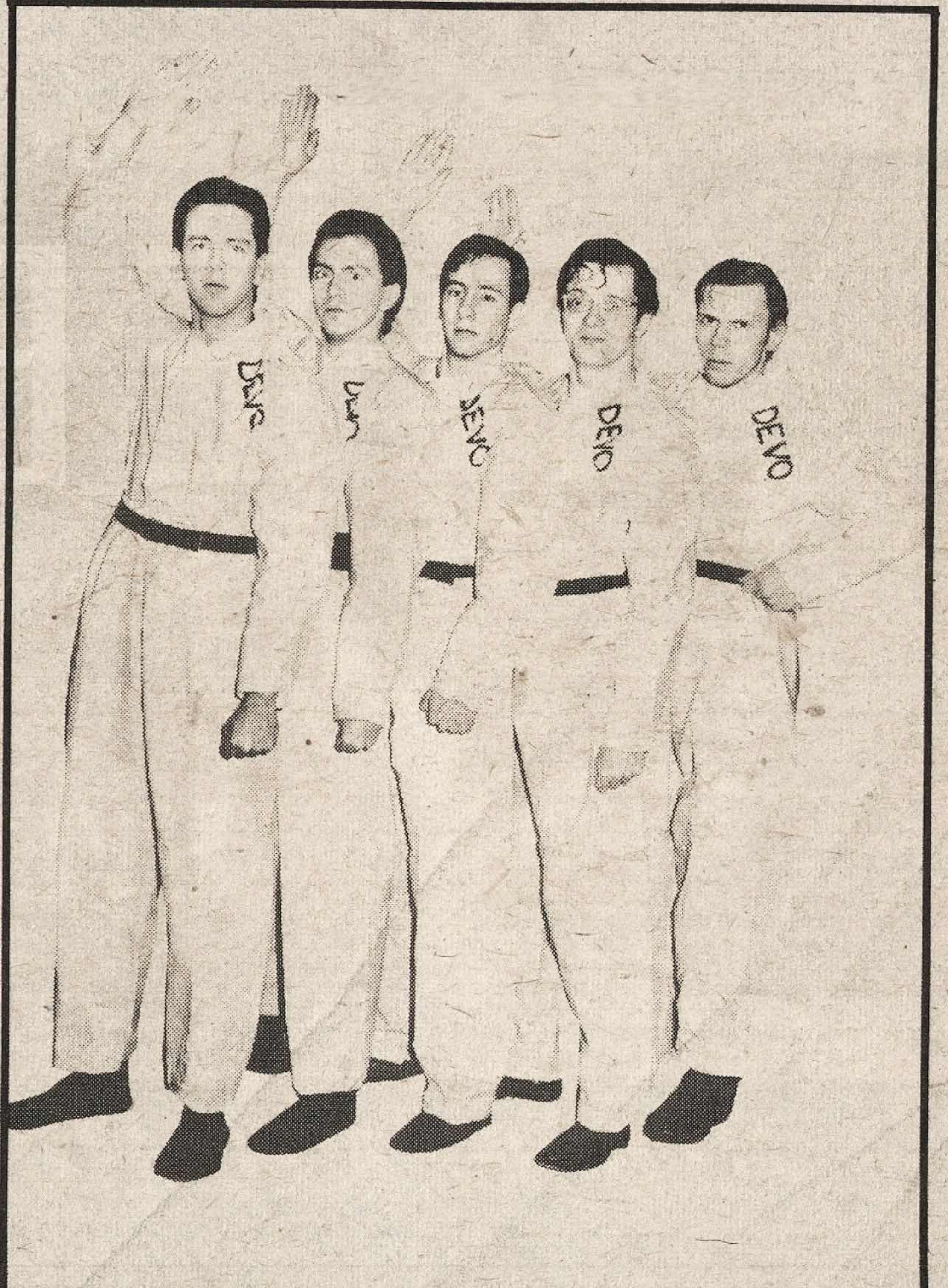
BACK TO . . . 1965 with Mod Almighty as modelled by The Jam. For this one you need Rickenbacker guitars, mohair suits and those cute little mocassin-type shoes with the little chains across the tongues, plus immaculately back-combed short haircuts. If you haven't got an older bro' to clue you in, invest in a copy of The Who's "Quadrophenia" to get you up-to-date (or "back-to-date", as the case may be).



BACK TO . . . 1970 with Aggro Ecstasy as modelled by Skrewdriver. Boots, braces, collarless shirts, ½-inch hair, surly expressions and music to match. Identification with a local football team is mandatory, as are reports of fights at your gigs. If you don't actually want or like fights at your gigs, invent some after the fact.



BACK TO . . . 1973 with Glam On The Half-Shell as modelled by Adam of Adam And The Ants. You may think all this laughable old shit went out with Jobriath, but you can't write ***anything*** *off in this racket (except for Cosmic Drip and Cocaine Cowboy, that is). For this one, you need to be either devastatingly pretty or catasclysmically ugly, augmented by dyed hair, make-up and all the other tricks that bad boys rip off from bad girls: exposed flesh, lurex and smoking cigarettes in public.*



BACK TO . . . 2008 with Urbane Spaced Men as modelled by Devo. This only goes to show that if you don't fancy any of the existing categories, you can either invent your own or else just play the blues. It is not recommended to attempt both at once.

That's it until the ***Thrills*** *summer collections. Happy window-shopping!*

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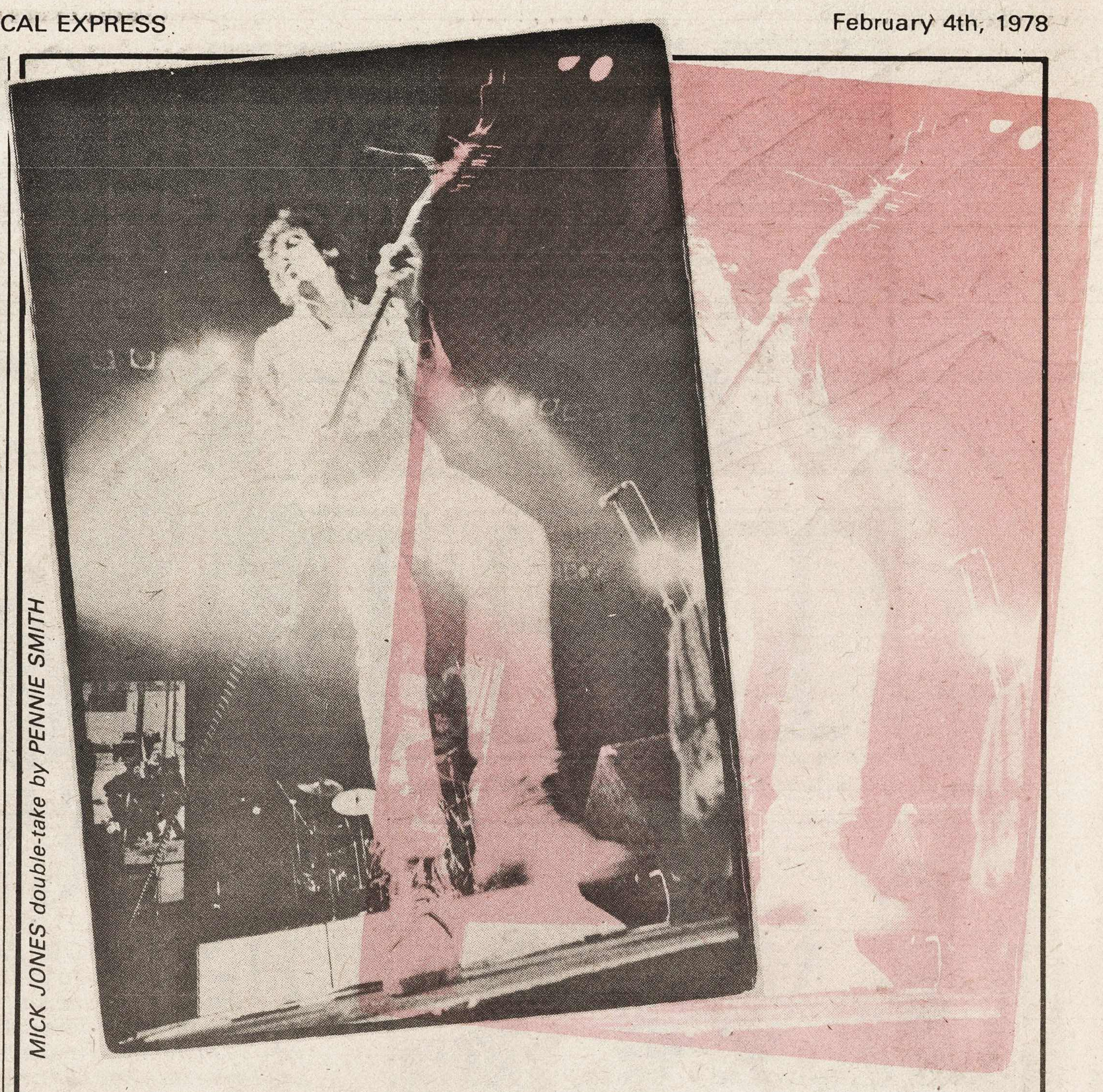


MICK JONES double-take by PENNIE SMITH

WHITE RIOT IN DUNSTABLE QUEENSWAY

DUNSTABLE, SUBURBAN OVERSPILL territory just 30 miles out of London, was the scene last week of some of the most unbelievable audience scenes witnessed at a rock gig in a good many months.

It was also the scene of probably the most tensely exciting Clash event since the Harlesden Coliseum epic a full 10 months ago.

Yeah, that's right. The Clash City Rocker-Billy Rebels in your home town. Not so much another top secret tour, just one of a series of one-off low-key provincial dates before they get down to recording their next platter.

"We just wanted to keep our hand in," said Mick Jones. "There's a lot of people in Luton and Dunstable who wanted to see us."

The Queensway Hall itself is a coliseum-like oval ballroom. The Sex Pistols — supported by The Jam, would you believe—once played before 70 people at the same place. Tonight it's packed. A top heavy punk audience.

The bar at the back of the hall is stocked with no glasses — plastic or otherwise — just those long, economy size ring pull cans. A ludicrously naive move on the part of the hall management.

The first band, Birmingham's Modelmania, come and go. By their third number, the sporadic can starts flying towards the stage. The situation gets worse until, after the set, the road crew face a struggle to shift the gear offstage against a torrent of cans.

Joe Strummer walks onstage to cheers and makes a worthy effort to calm down the fans as a can bounces off his head. Joe steps into the swelling mass at the front of the crowd and a kid who a moment earlier had aimed a can at a roadie rushes up and vigorously shakes his hand.

Just when it seems things are cooling down, the worst scenes of the evening begin.

Female French quartet The Lous take the stage. On their night, The Lous are a great little band. They play bouncy, rocking rhythm 'n blues, and enjoy it like no-one else around. Cn the last full Clash tour, they surprised a lot of people by their tough resilience to life on the road.

Tonight, they don't stand a chance.

Dunstable? To The Lous it was more like Dunkirk.

The cans and spit rain onstage. Rhythm guitarist Raphaele shouts something incomprehensible at the audience. But The Lous' main problem ain't one of communication. Some of the things going down in that crowd would disgrace Inter Milan versus Lazio.

"Here, why did you throw that can?"

"Cos they're crap, that's why!"

If this is audience participation, count me out.

Drummer Sacha — the Lou with the best English — bravely steps out from behind her kit to the front of the stage, and tries to reason with the audience. We witness the sickening sight of a can striking her full in the face.

In their second song, "No Escape" (all too appropriate), they have no choice but to leave the stage. They don't come back.

An incensed roadie swings a steel mike stand above the heads of the front three rows. I later learn he is Steve English, former Pistols bodyguard. Next it is the turn of Mick Jones and Paul Simonon to try their hand at cooling down the loonies. They are met with cries of "We Want The Clash."

You lot hardly deserve them.

Anarchy in the Queensway Hall. A White Riot. A mindless one.

The lights go up. The promoter tells everyone that the gig is cancelled. But The Clash, above all else, are about playing, and minutes later they take the stage.

"We've just come to play some rock 'n' roll," shouts Mick, and the band are into "Complete Control". A crazed "London/Dunstable's Burning", which used to be the show opener, follows.

A funky drum intro from Topper, and Mick Jones takes over vocals for the old 101'ers song "Clang Clang (Go The Jail Guitar Doors)". Then it's "Clash City Rockers", the forthcoming single (with The Blue Oyster Cult's man Sandy Pearlman as a likely producer, scoopfreaks!)

Joe's vocals are as hard to mix as ever, helped by the echo on the PA, but what hits you is the overall intensity of the performance.

It was as if they'd rediscovered themselves after the poncing and posing of the last tour — adverse conditions bringing out the best in the band.

Two new songs were previewed: "The Last Gang In Town", and a staccato two-minute gem called "Tommy Gun", in which Topper's mean kitwork took him right through his snaredrum, and finally buried the ghost of Terry Chimes.

They played it a bit safe by leaving out the two finest — but unfamiliar —, of the newer songs, namely "The Prisoner" and "White Man In Hammersmith Palais". But the vitality and noise of the Harlesden gig, the 100 Club and the ICA was there again for the first time in months . . . Aaaah, nostalgia...

The audience now had what they wanted — indeed, they were won over from the first song. Even "Career Opportunities" — a song The Clash should now drop as fast as they dumped "1977" — was touching, Strummer leading the crowd unaccompanied through the first verse before the rest of the band joined in.

Yet even now the can-throwing hordes are giving a new meaning to Heavy Metal. The cans, now squashed flat into lethal weapons, continue to drizzle stagewards, and Mick Jones is bloodied on the cheek by one.

A popgoing mass invades the stage for the swift encore and then The Clash are gone, after facing an audience from which most rock 'n' roll bands would have run a mile.

Their heads are still well above the waves.

ADRIAN THRILLS

THRILLS

Be-Bop Deluxe

DRASTIK PLASTIK MUSIK.

DRASTIC PLASTIC TOUR

Feb. 5th	**COVENTRY** Theatre
Feb. 6th	**NEWCASTLE** City Hall
Feb. 7th	**GLASGOW** Apollo
Feb. 8th	**ABERDEEN** Capitol Theatre
Feb. 10th	**LEEDS** Grand Theatre
Feb. 11th	**LEEDS** Grand Theatre
Feb. 12th	**HALIFAX** Civic Theatre
Feb. 13th	**SHEFFIELD** City Hall
Feb. 14th	**BRADFORD** St Georges Hall
Feb. 15th	**HANLEY** Victoria Hall
Feb. 16th	**LEICESTER** De Montford Hall
Feb. 18th	**PRESTON** Guildhall
Feb. 19th	**MANCHESTER** Apollo
Feb. 20th	**LIVERPOOL** Empire
Feb. 21st	**WOLVERHAMPTON** Civic Hall
Feb. 22nd	**BIRMINGHAM** Odeon
Feb. 23rd	**OXFORD** New Theatre
Feb. 24th	**BRIGHTON** The Dome
Feb. 25th	**LONDON** Odeon – Hammersmith
Feb. 26th	**LONDON** Odeon – Hammersmith
Feb. 27th	**BRISTOL** Colston Hall
Feb. 28th	**PORTSMOUTH** Guildhall

HARVEST
SHSP 4091
available on cassette

NEW ALBUM

SYNTHETIC SONGS
FOR THE VIDEO GENERATION

NEW SINGLE
PANIC IN THE WORLD

Right: THE VIBRATORS in action last week at the Speakeasy. Yes, folks, it was another SURPRISE TOP SECRET gig — just like the Pistols, Clash, Gen X, Johnny Thunders, Gillingham FC, Blast Furnace and the Heatwaves, V.D. Skarr, Bob Dylan (who?), The Who (what?), The Why (fronts?) and The Vibrators (when, when?)

BAAAD VIBRATIONS . . .

"ALL THE ENGINE DRIVERS are away, and there's only the oily rags left!" Thus did Vibrators manager Dave Wernham choose to describe his colleagues at CBS Records last week. Evidently he was in no mood to mince words.

The reason for Wernham's ire was that he'd just heard that the release date of The Vibrators' second album, "V2", had been put back to April. Originally scheduled for February 10, this was its second postponement — and, for Wernham, the final straw.

So why the delay, Dave?

"I wish I fucking knew," quoth he. "Presumably they're busy with Abba or Neil Diamond. We're really furious."

The album, it transpires, is completed. But "Pure Mania" has only just been released in the USA, and CBS don't want import copies of "V2" stealing airplay from the first album.

Fair enough, except that to promote the new album the band have set up a big UK tour — which CBS now refuse to finance. Even if they wanted to blow it out, they couldn't afford to for their careers' sake.

"People have almost forgotten us," says Wernham. "Let's be honest, all these people have come along — XTC, The Boomtown Rats — and totally eclipsed us. If we're not careful we could slip back into obscurity."

To fuel Wernham's frustrations even more, last week happened to be the date of one of CBS's seemingly bi-monthly conferences, this time in New Orleans. With Maurice Oberstein, Dan Loggins and other bigwigs away, Wernham claims he heard of the new LP delay "by accident", on instructions from "the powers that be", leaving him nobody to take his gripe to.

These same "powers that be", he claims, also instructed the CBS Press Office that they were not to do any Vibs press.

At Soho Square, one of the "oily rags" categorically denied this. Although Wernham was "not the easiest manager to work with", he knew the state of play — which was that Ellie Smith was currently handling the band's press. Unfortunately, like "everybody that matters," she was in New Orleans.

However, the oily rag assured us, CBS was "just as behind The Vibrators as ever", and even went so far as to agree with Wernham's anxiety to hit the road pronto. Beyond that, no comment.

Late news: Ms Smith returned from America on Monday to say she thought Wernham would be "only too happy" to put back the new album in order to increase the old one's chances in the States. As far as she knows CBS *are* going to finance the tour, they'd just like a few early dates put back.

Meanwhile Wernham has snubbed CBS and hired Alan Edwards as publicist. Claims CBS asked him to retract his statement. Refuses.

If it's any consolation, *Thrills* will be happy to lubricate aforesaid oily rag anytime.

NIGEL DUMPSTER

THRILLS

'BREAKERS TO BREAK UP?

WITH THE SEX PISTOLS bust-up conflagrating every which-way like some scabrous pimple, the fate of another of the Pistols' peer/punk groups has been completely ignored in the rush to grab the goods on Rotten & Co.

Johnny Thunders' Heartbreakers were last written about in November of last year, when Nick Kent's *Thrills* piece detailed the position at that time, principally pointing out the fact that the band had severed their connection with Track Records.

Other details in the aforementioned *Thrill* concerned the band's enlisting of ex-Clash drummer Terry Chimes after founder member Jerry Nolan had stormed out of the combine for numerous reasons — mostly, it was claimed at the time, centred around his extreme disgust at the crummy mixing/production job that Track had meted out to the band's "L.A.M.F." album.

The basic tone of the piece was one of optimism, mind you, as Johnny Thunders had claimed that a 'major' deal with CBS Records was all set, needing only the four signatures of The Heartbreakers themselves to be set into practice. Thunders' claim re CBS, though, was premature to say the least, as subsequent events and enquiries have since proved that no such alliance was desired by the Columbia bigwigs anyway.

Indeed, word of The Heartbreakers' current situation, regarding not merely their attempts to secure another record deal but also the band's very existence, can only be described as disturbing.

Just as that November *Thrills* piece hit the stands, The Heartbreakers played a two-night venture at the Vortex, primarily as an initiation for drummer Chimes' onstage suitability — though they did also include three brand new songs in the set.

After that came . . . well, nothing really. We *were* informed of the birth of a second Thunders Jnr — a brat name of Freedo, apparently — but beyond that, nothing except dark rumours about the band's future.

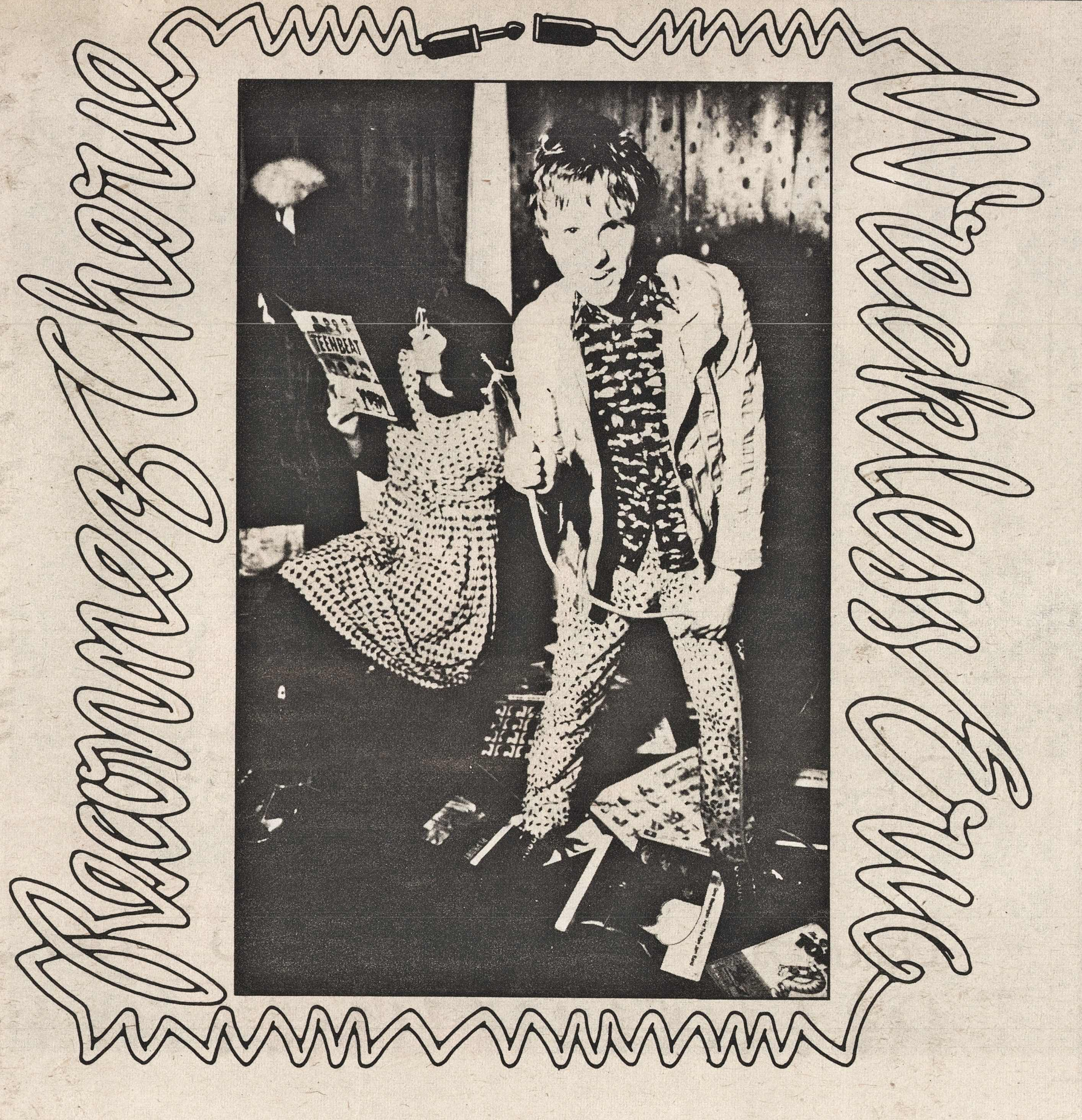
So, to the present bewildering set of circumstances. You see, as January crawls into February it is only too obvious to some observers that no such union as J. Thunders' Heartbreakers currently exists.

The band remains in the same no-record-company limbo caused by the Track break-off, and their former publicist Alan Edwards has been relieved of his duties. More to the point, both bassist Billy Rath and guitarist Walter Lure are still ensconced in their native Manhattan, where they returned for a brief Christmas holiday two months ago.

Only the band's communal pad in Chelsea is still operative, though the phone has been disconnected through lack of payment, various other amenities are in jeopardy, and important bills have apparently still not been paid. Thunders alone stays on in the house, along with his wife and two children.

Thunders himself, either biding his time before his cohorts return or else as a direct result of the band's break-up (no-one's saying it out loud — yet) has chosen to take a shot at a solo career. Using the Hot Rods' rhythm section of Paul Gray and Steve Nichol, plus The Only Ones' leader Peter Perrett on rhythm guitar and Snatch on backin vocals, he's set for a couple of impromptu gigs at the Speakeasy sometime this week (the first, in fact, was datelined for Tuesday and should have been played out by the time you read this).

On the recording front, Thunders has laid down three tracks with Nicol and Gray in Island studios, and has signed for a one-off single deal with Island — much like the torpid Rob Tyner, whose "Let's Rock" also utilises members of the Hot Rods in back-up position. Of the three tracks, one — "Dead Or Alive" — is an early Heartbreakers number, while "Leave Me Alone" is the Dolls' old "Chatterbox" slightly updated.



PLEASE NOTE

We are very sorry but

POGO DANCING

OR SIMILAR

IS NOT ALLOWED DUE TO
ACCIDENTS & INJURIES
DURING RECENT WEEKS

FOX ENTERPRISES

YOU MIGHT EVEN WIND UP IN THE SHOP DOWNSTAIRS

THE COURTEOUS ANNOUNCEMENT above appears in a handout from the Greyhound Club in Croydon. Pretty weird, huh? Here's the story.

When Mark Jefferies, who brought this notice to our attention, went to the Greyhound to see The Damned, the DJ told the merry throng not to pogo because the floor was in danger of collapsing! What's more, a ten-foot drop waited beneath to engulf the heavy-footed. Not unnaturally, Mr. Jefferies was more than a little perturbed by this announcement, and asked us to check out whether it had any substance.

A spokesman for Fox Enterprises had a slightly different story to tell. The Greyhound was built over a row of shops and, he informed *Thrills*, whilst no pogoer has ever sustained anything worse than a sprained ankle, the ceilings of the shops immediately below the dance-floor were beginning to crack distressingly. This, he claims, would be the result wherever two or three hundred are gathered together to jump up and down.

Therefore he now issues punters with this leaflet at the door, and the bit about injuries is simply included because "you can't just tell the youngsters of today to stop doing something. You have to give them a reason."

So there'll be no more levitation at the Greyhound. "Anyone who wants to pogo can go elsewhere," declared our spokesman, adding significantly: "We have a large and strong security team."

AMY PROSSER

Above: Johnny Thunders (right) carousing with manager Leee Black Childers and Ari Up of The Slits back in the days when everything was groovy.

An Island spokesman became somewhat cagey when quizzed on the exact details of the Thunders deal, stressing that this is *only* a one-off single and nothing more (though Thunders himself may initially have been under the impression that he would be able to record a whole album for the company). When asked whether Track Records had crossed swords with Island over their deal with Thunders, the spokesman replied in the negative, quickly adding that "this definitely isn't The Heartbreakers".

Track itself remains 'incommunicado' on the subject, so it's extremely difficult to ascertain just exactly *what* hold they may have over the band's label-hopping activities. Thunders maintains that no contracts were ever signed, but the forsaken label is not taking the departure laying down. They claim that the 'Breakers owe them something in the region of £100,000.

On a hopefully more positive note, the break-up of the Pistols alongside The Heartbreakers' apparent disintegration could well soon lead to some interesting coalitions. Thunders, for example, makes no secret of wanting Paul Cook in his band — Terry Chimes appears something of a lost cause right now — which could also mean Steve Jones coming in as well (though Thunders still rings the praises of his old pal Walter Lure, and appears to desire an active reunion with the latter).

Lure, for his part, has reportedly been getting together in New York with Rath and former Dolls David Johansen and Silvain Silvain, with the intention of gigging as The Works.

Meanwhile Sid Vicious has openly expressed a desire to work with both Thunders *and* Jerry Nolan — which would be stretching it somewhat, considering the touchy nature of the pair's relationship since Nolan split from the band. The latter has in fact had a band together with two guitarists for some months now, and is currently looking for a bass-player. Last month, he was talking about importing former N.Y. Dolls casualty Arthur Kane for the job, but Vicious now seems to be up for the gig.

In fact, Vicious went off for a session with Nolan immediately after his fireside chat with Chris Salewicz on Friday night.

Yet beyond all these musings, there lays a heavy surfeit of unanswered questions. Have The Heartbreakers really broken up? If so, why not make it public? If not, why aren't Messrs. Rath & Lure back in London yet?

It's about time manager Leee Black Childers, who has been completely elusive of late, cleared up those questions.

WILHELM HICKEY

THRILLS

IT'S A PUNK SUPERGROUP!

(WELL, IT'S A GROUP, ANYWAY . . .)

MORE SURPRISE TOP SECRET GIGS coming your way soon, fight fans . . . This time from the world-famous Greedy Basstards!

The Who? No, The Greedy Basstards.

Led by Phil ''Em Up' Lynott (bass), the band features Jimmy 'Gimme' Bain (also on bass), Gary 'Gimme' Moore (guitar), Chris 'Brat' Miller (drums) and 'Greedy' Gary Holton on vocals.

Lynott describes the project as "just a series of jams" — definitely *not* Thin Lizzy gigs — which originated as a kind of "Help Chris Miller Fund". Then they realised that all the parties concerned could do with the bread (except, presumably, Moore and Lynott), so The Greedy Basstards it was.

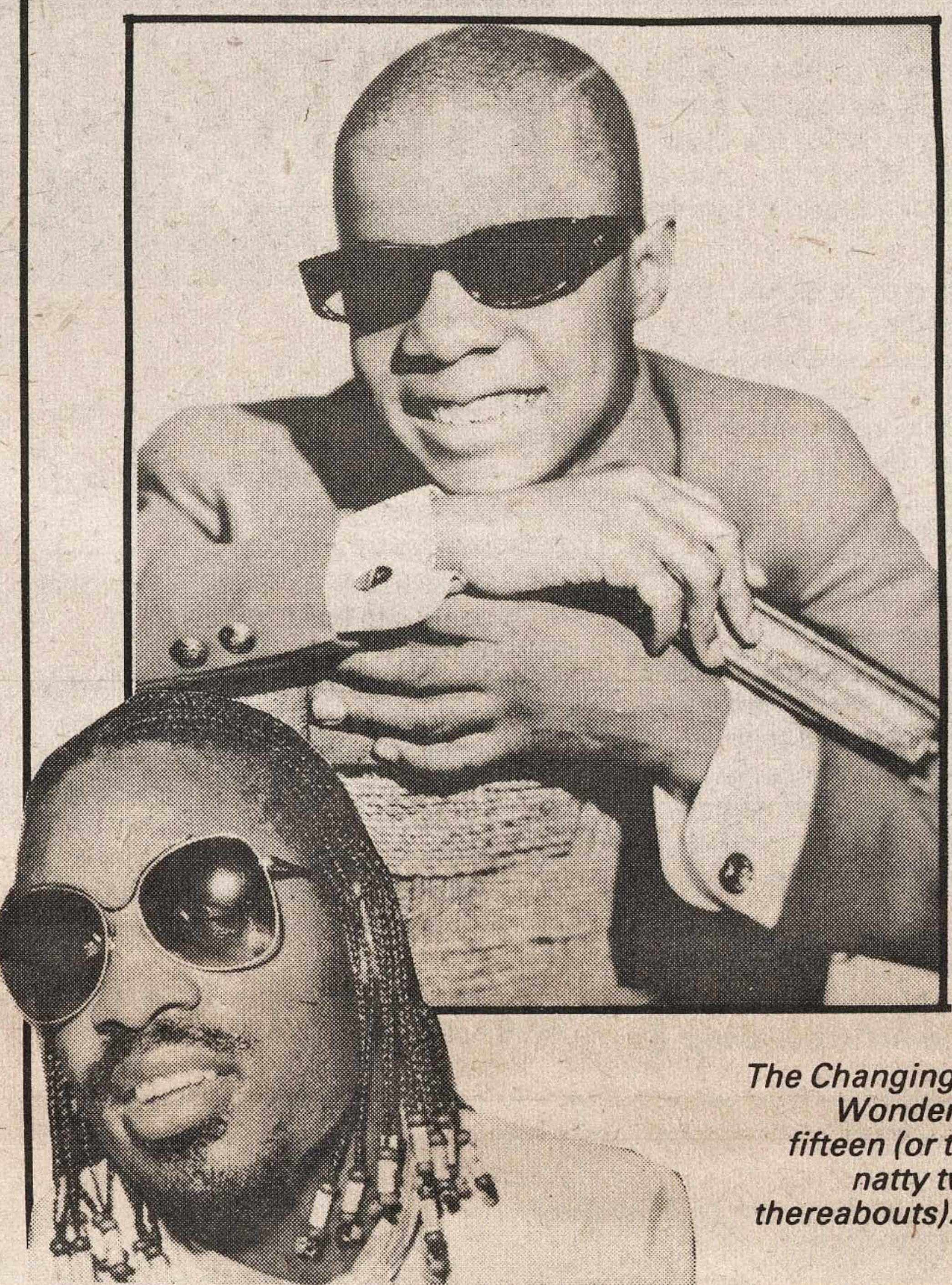
Lynott hopes the band will do about four as yet unscheduled gigs, and over the weekend he was heard enthusing about being in a two-bass band (apparently he's long wanted to try it out), and trying to decide on material. Currently under consideration are recent hits by Quo, the Pistols, Bowie and Talking Heads.

All this, of course, is terribly hush hush. OK?

JEAN BERK

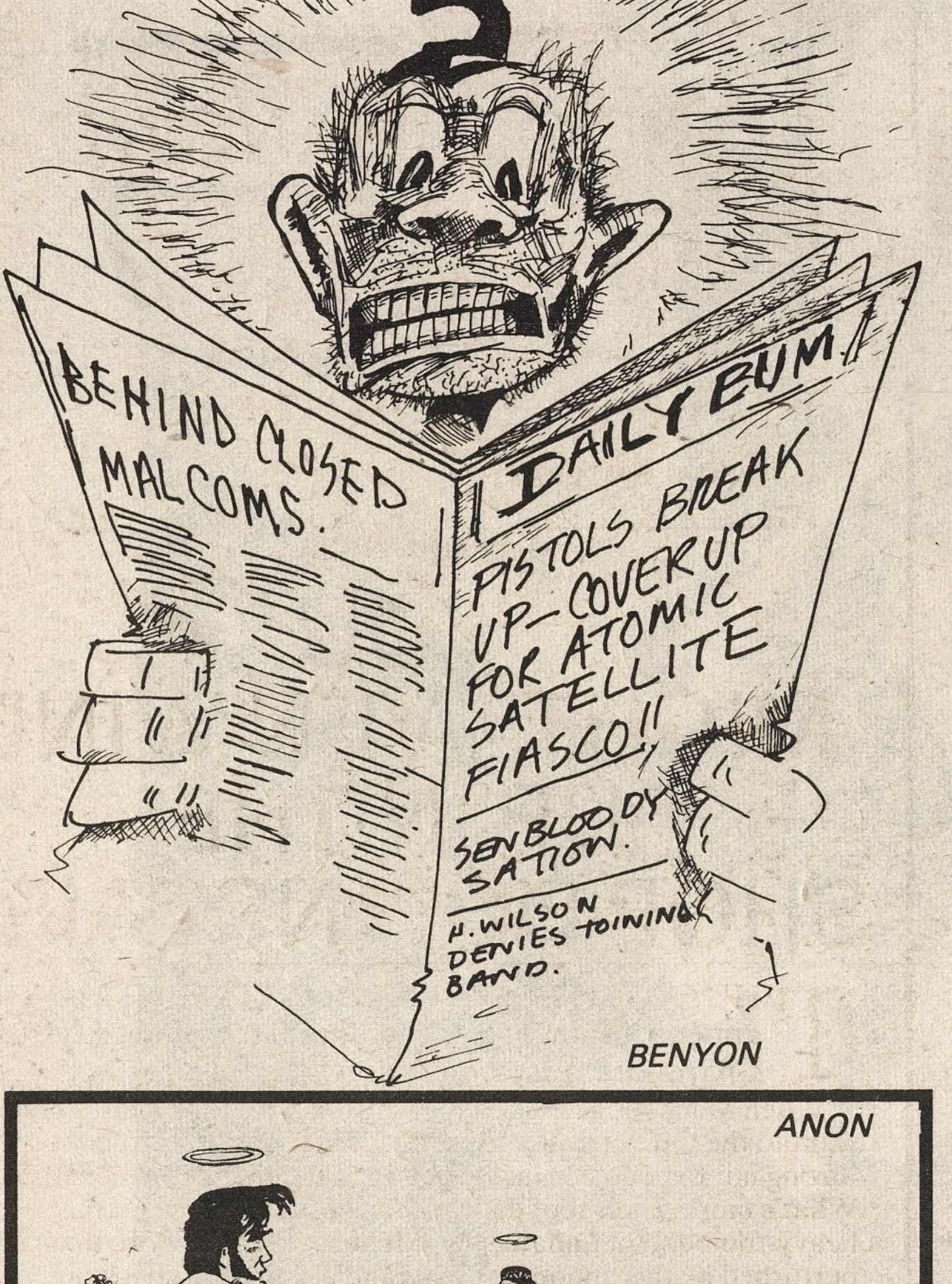
THRILLS

SHOO BE DOO BE DOO BE DOO DAH DAY



The Changing Face of Stevie Wonder — from sweet fifteen (or thereabouts) to natty twenty eight (or thereabouts). Boogie on . . .

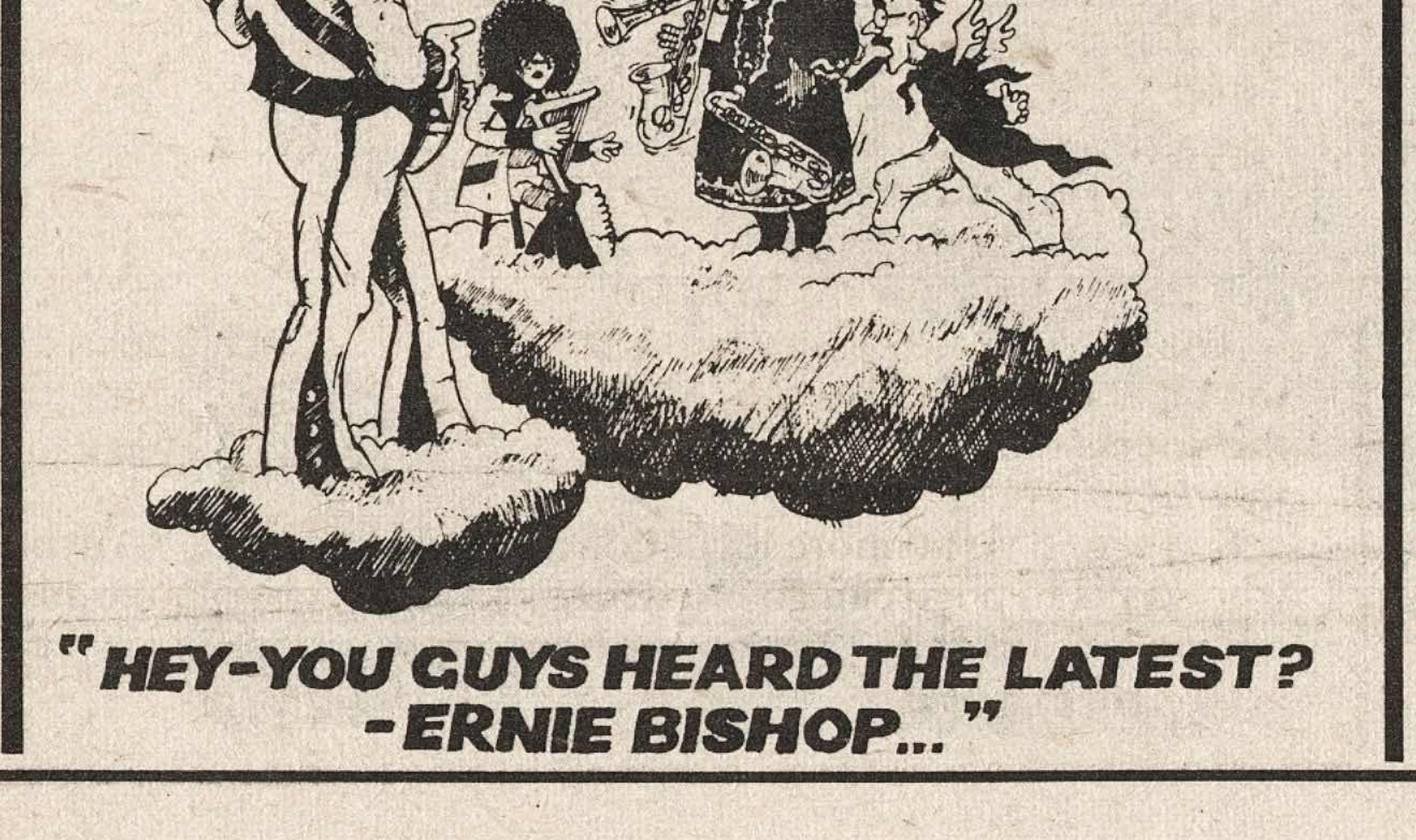
CARTOON FUN!!



BEHIND CLOSED MALCOMS.
DAILY BUM
PISTOLS BREAK UP-COVER UP FOR ATOMIC SATELLITE FIASCO!!
SEN BLOODY SATION.
H. WILSON DENIES JOINING BAND.

BENYON

ANON



"HEY-YOU GUYS HEARD THE LATEST? -ERNIE BISHOP..."

Wreckless Eric
Reconnez Cherie
Rags and Tatters
STIFF RECORDS
Electrically Recorded
BUY25

JB'S COMMOTION PICTURE

SIMMERING BENEATH ALL the multi-million dollar rock movies due for release in '78 (outlined in *Thrills*, 21.1.78) there's a far more modest production that's just about ready to boil over into your homes. Modest, that, is, only in terms of financial backing, for the subject is about as flamboyant as they come: no less a character than Jaaaammmes Brown (Soul Brother No. 1 or the geriatric funk machine, according to taste).

Directed by Adrian Maben and provisionally titled *Keep On Drivin'*, the film is a musical documentary of Brown that doesn't attempt a full life history, seeking instead to portray the man mainly through his music (stage and studio work), interspersed with retrospective highlights (one or two old film clips and assorted stills, explained by an economic, effective narrative) and some interview sequences. Having seen a test print, I'd say it succeeds remarkably well, considering the complex subject and relatively low budget.

Shot in 35mm colour, the film will probably eventually be extended to become a pucker movie for the American market. Meanwhile, it's being edited as a 60 minute feature for European TV.

Maben, whose credits include the 1974 *Pink Floyd* film, gave *Thrills* a brief history of *Keep On Drivin'* and explained why he became involved in such a radically different venture to his previous music film.

"We started shooting in December, 1975. At that time Polydor were sharing the project with Brown, and I was called in to cover his concert in Senegal. Unfortunately, while we were out there filming, James had one of his periodic rows with the company and they promptly decided to drop out of the picture. The whole thing nearly came to nothing. But when I got back and saw what I had on film I determined to try to carry on."

(The Senegal sequences, including parts of the concert and Brown's mandatory pilgrimage to the island from where slaves were once shipped across the Atlantic, still give the film its basic framework).

"It was immediately apparent that Brown is a natural. A forceful personality and extremely photogenic, he is a fascinating subject to film. That was my main consideration.

"Also, I was interested to deal with someone who is past his peak. I was lucky enough to film Pink Floyd when they were recording and performing 'Dark Side Of The Moon', when they were at the very top. Brown, on the other hand, isn't nearly as popular as he was ten years ago. Not in America, anyway.

"Judging by the few old film clips though, he is a more extraordinary personality now than he ever was. I've tried to capture that on stage and in close-up.

"I won't say it was easy," he summed up his efforts. "Two years is a long time to be working on a film of this kind. But I think the result is worth it."

Amen to that. A film about James Brown is years overdue, and *Keep On Drivin'* just might be the right vehicle to pull back some of his waning credibility. The only problem now: has any British TV company got enough savvy to buy it and screen it?

CLIFF WHITE

THRILLS

THE MAGIC OF THE MAGIC EYE'S HARD SELL

THE WEEK THAT *THRILLS* decided to check out TV album advertising, The Sex Pistols' record was the only top five album which hadn't had the benefit of being advertised on television — and it was the only the title of the Pistols' record that prevented it, too, from being 625'd out of the Big God in the annual pre-Xmas Big Sell. The other four were "Disco Fever" (K-Tel), "Sound Of Bread" (WEA), "Feelings" (K-Tel) and Glady's Knight's "30 Greatest Hits" (K-Tel again).

It is likely, however, that last Christmas may well have seen the final grand splurge of record company investment in pricey TV advertising space to hype their specially packaged compilations. The market, it is felt within the business, has reached saturation point.

After all, if we are to believe the words of one of the upwardly mobile young advertising copywriters behind the growth of TV as a medium for selling records, the market—being, in the elitist terminology of the Harvard Business School, the C and D income groups, and therefore not too bright — cannot possibly handle the profusion of product being beamed out.

"Essentially," said the Upwardly Mobile Young Copywriter, "you're selling records to idiots. It doesn't matter what's on it. They're buying a Rolling Stones LP or a Who LP."

All that these "idiots" (advertising jargon for "people") require to be flogged records is, apparently, a couple of hooks from a few songs, a bit of snazzy footage and then WHOOPEE!!! Robert's your uncle. Just hear those cash registers ring.

The only trouble is that most of these hit albums as-advertised-on-TV are not put out by ordinary record companies, but by the proven brand leader and well-known marketing organisation, K-Tel.

K-Tel, who first hit the Christmas buying masses at the beginning of the '70s with kitchen gadget equivalents of things - for - taking - stones - out - of - horses' - hooves, is a division of the North American supermarket chain, K-Mart. With their gadgets, the Canadian-based company reckoned to sell at least a million of each product. ("The Golden Granny-skinner. Over one million sold in the UK.")

The company first hit the national TV screens in May of 1972 with "Twenty Dynamic Hits", a compilation of then recent hit singles. As it and its smaller rivals Arcade and Ronco have continued to do, K-Tel acquired its stock for the album through what are known in the trade as "lease-tape deals".

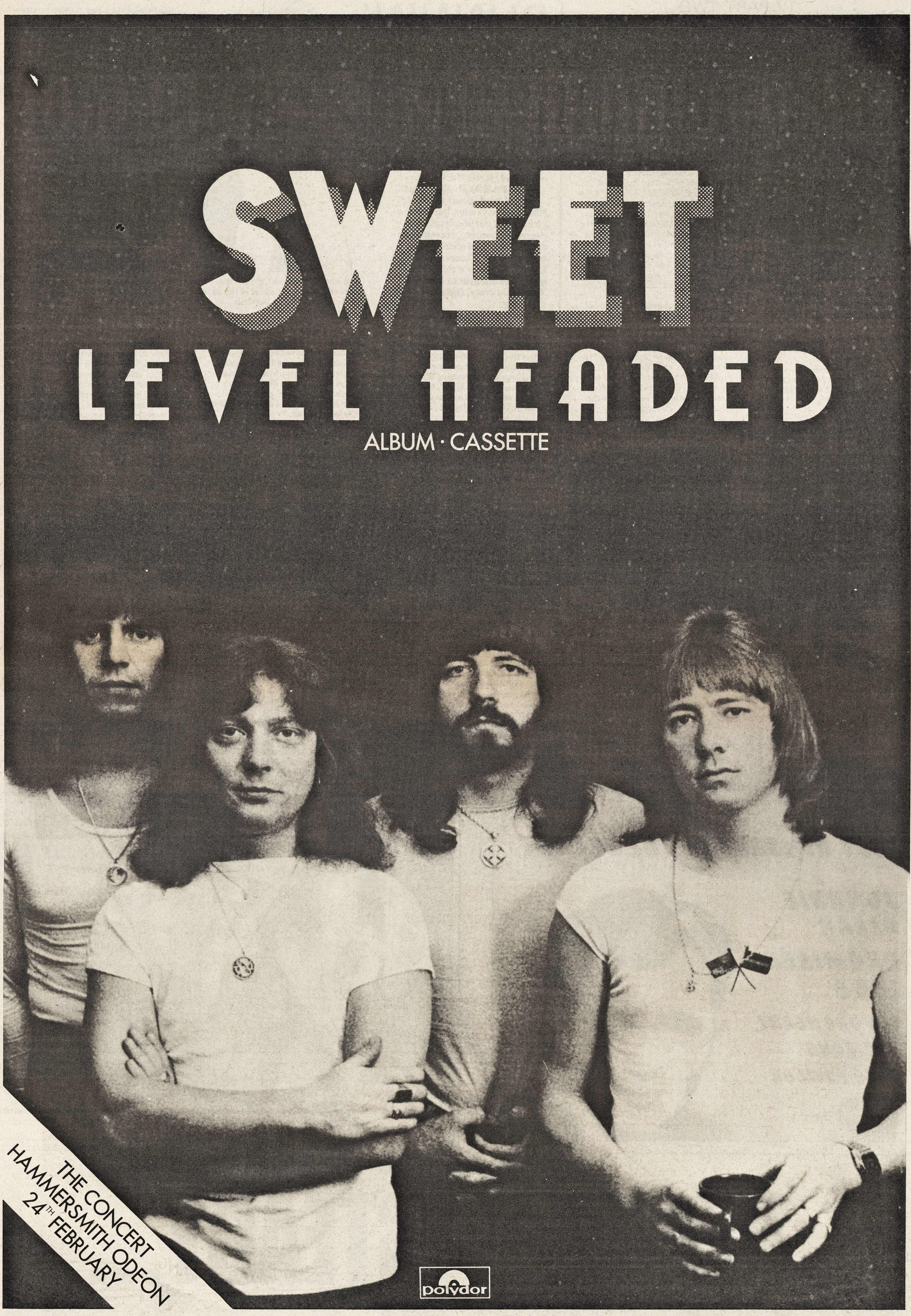
And so life continued happily for the three companies for three whole years before the British record industry — an industry which likes to think of itself as truly *radical*, both in its signings *and* in its business practices, but which had in fact been truly *reactionary*, dull and self-satisfied for several years — suddenly seemed to see what was going on.

In 1975 Phonogram became the first British-based record company to employ an advertising agency, McCann Erickson, to go to work on shifting their product.

The first album on which McCann's

● *Next page*

THIN LIZZY
whisky
in the jar
c/w VAGABONDS OF THE WESTERN WORLD
SITAMOIA.
F13748
DECCA
FIRST 20,000 SINGLES IN SPECIAL GREEN AND ORANGE BAG

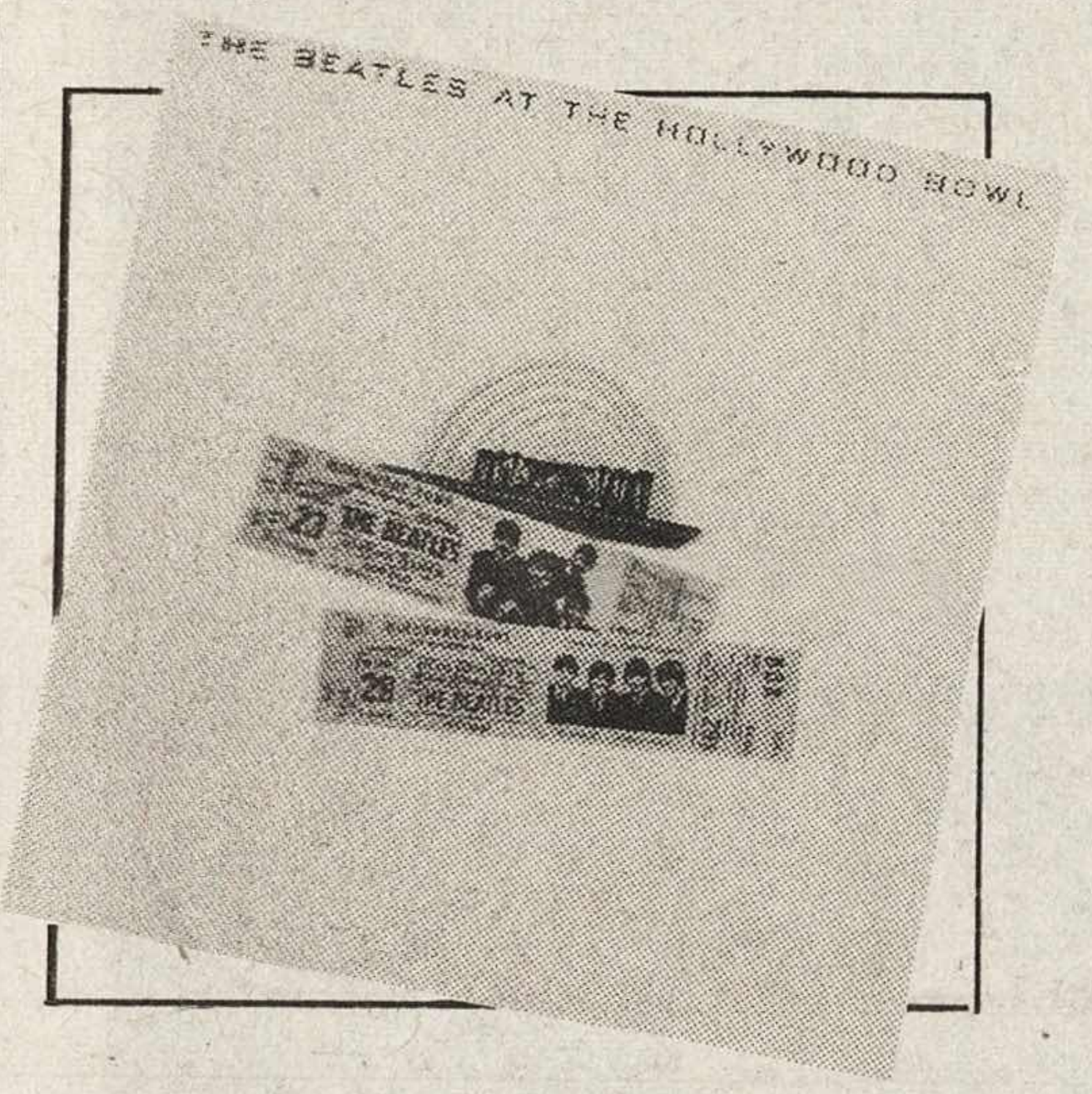

SWEET
LEVEL HEADED
ALBUM · CASSETTE
THE CONCERT
HAMMERSMITH ODEON
24TH FEBRUARY
polydor

TV PART TWO

● *From previous page*

did their number was "The Best Of **The Stylistics."** Prior to being **marketed** like this, The Stylistics had **never had a hit** album in the UK.

McCann's changed all that. They **took The Stylistics** out of the discos **and straight** into suburbia. Not only **were they upmarketed**, however, but **a bit of (well,** actually quite a lot of) **sauce was added**, too. Play The **Stylistics Record** at your dinner party, **like they do in the ad**, and you might **(whaddya mean** *might?* Definitely *will*)



get laid, the adverts seemed to suggest. **The Stylistics** were suddenly making **music to swap** partners to.

"The Best Of The Stylistics" sold **850,000 copies**. Apart from Arcade's **Elvis compilation**, that is the biggest **sale ever racked** up for a tele-advertised record.

But at what a fearful price!

At what a fearful price? A hundred **grand, actually**, £90,000 of which had **been spent on** buying space, the other **£10,000 on production** costs.

(Production costs for an average **K-Tel ad at that** time were estimated **as being much** lower — nearer to **£3,000 in fact.**)

However, even if it had cost **£100,000**, 850,000 copies had still **been shifted**. Phonogram were doing **alright.**

They continued to do alright with a **Peters and Lee** album — and then **McCann's went** to work on the **Polydor catalogue** (Polydor and **Phonogram** are each a division of **Polygram**, a Dutch-owned company).

By now the agency was providing **both the** title of the album and the **sleeve concept**. James Last's "Make **The Party** Last" was, as opposed to **The Stylistics**, definitely **down-market**. "The idea was to sell it **to a load of** idiots to dance to," **maintains** the Upwardly Mobile **Young** Copywriter.

The first pause on the road to world **domination** came at the end of 1976, **when** "The Story Of The Who" — **which** was again conceived by the **agency** — despite **sales of** ¼-million, was considered "a **disaster.**" 250,000 *double* albums sold **is disastrous?** Even if the ad cost £120,000? What did they want? "Mull Of Kintyre"?

By now, though, the race was going strong.

In the middle of the long, hot summer of 1976, Polygram woke up one smoggy morning to discover that ther TV ads were no longer alone. EMI had brought in Collet, Dickinson & Pearce — known in the advertising industry as a "highly creative" agency — to tele-promote their "Golden Greats" series.

The Beach Boys record that set the series in motion became a No. 1 album, and racked up huge sales. As, no doubt, EMI hoped it would. After all, in addition to putting it into the shops on a sale or return basis, they had spent *£400,000* on promoting it.

They enjoyed similar success with "Glen Campbell's Golden Greats," and have since followed it up with The Shadows, Cliff and The Supremes.

The Beatles "Live At The Hollywood Bowl" also had £400,000 spent on it.

This time, however, it is doubtful that the money was re-couped. Utilising re-shot horror movie footage, the "highly creative" Collett, Dickinson & Pearce came up with one turkey of an ad that managed to be both crass *and* obscurantist. Presumably there was intended to be a subliminal link between the idea of screaming at horror movies and the screaming on the record.

It didn't happen at all. "Live At The Hollywood Bowl" was relatively a much bigger disaster than "The Story Of The Who" had ever been.

THE STORY OF THE WHO

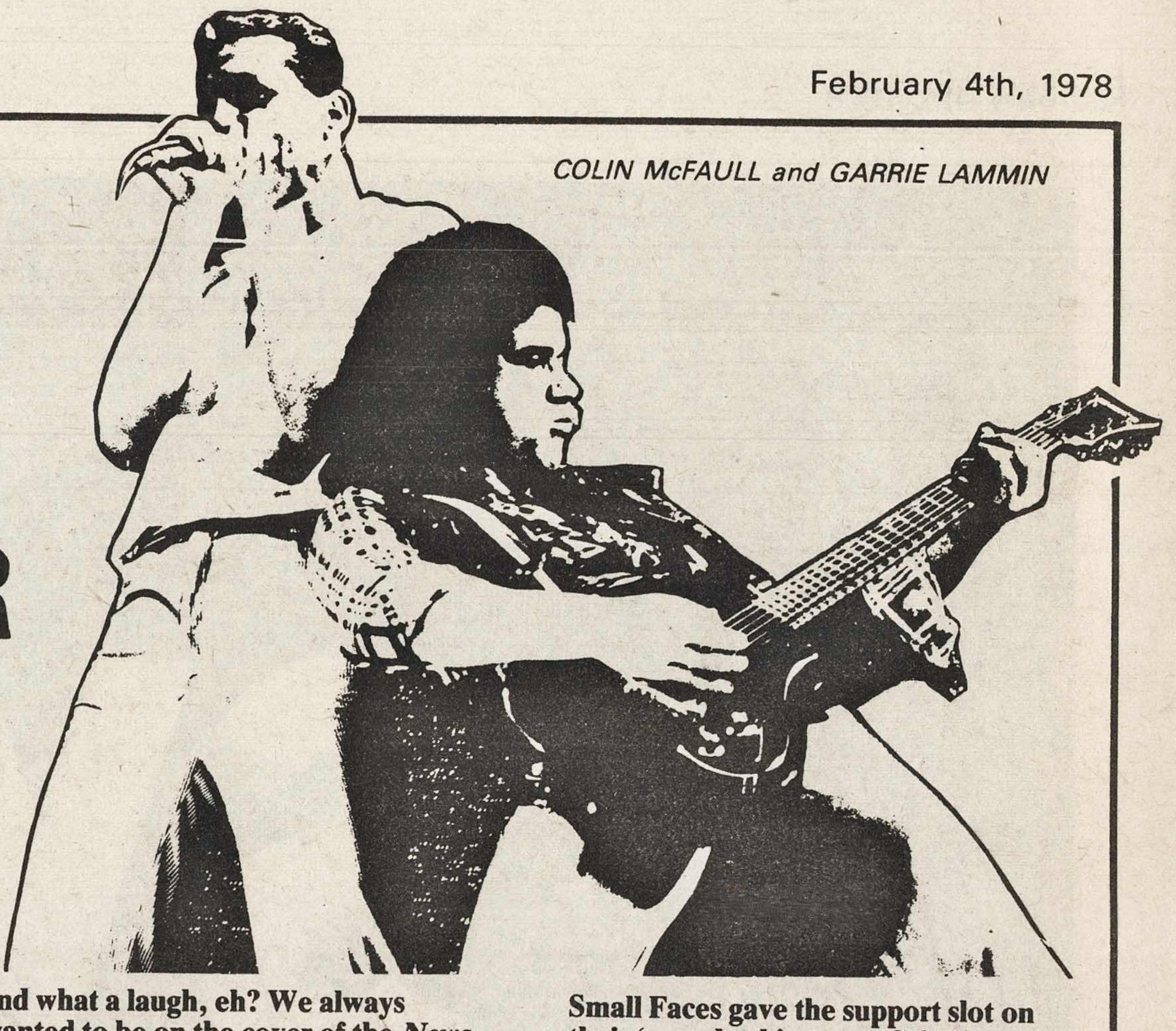
It is this kind of serious miscalculation that is now making record companies think again about the viability of their continued investment in TV advertising.

Meanwhile, utterly undeterred by the majors' whims and follies, K-Tel plod on, regularly releasing six or eight albums at a time, knowing that at least two are bound to chart, cover all costs and provide a healthy profit.

CHRIS SALEWICZ

THRILLS

RUNNIN' RIOT WIV THE SPARRER



COLIN McFAULL and GARRIE LAMMIN

YOU KNOW COCK SPARRER. That bunch of loud-mouthed West Ham bootboys who, between kicking shit out of anyone and everyone, boozing, travelling to away games, and kicking yet more shit out of innocents, find time to play rock'n'roll. The musical contingent of the barmy West Ham army, right?

Wrong.

Cock Sparrer might enjoy getting out of order at various grounds around the country, but don't for one minute think that going to one of their gigs is the rock'n'roll world's war substitute. If, however, you do go along intent on continuing Saturday afternoon's terrace hijinx, then a band of worthies known as the Poplar Boys just might be forced to break every last bone in your thick body.

The band themselves are five of the most amiable, unpretentious and brutally honest guys you're ever likely to meet. This honesty, and the Poplar entourage, are probably the two main reasons why Cock Sparrer are currently languishing in relative obscurity, in spite of the Decca Records contract they signed nigh on a year ago now. Calling a spade a spade or, in Cock Sparrer's case, an asshole an asshole, may be an admirable attitude, but it leads to problems.

Lead singer Colin McFaull admits that they "have upset a lot of people" — including, it seems, Malcolm McLaren. Garrie Lammin, C.S.'s token spike-head *(fluffy-head, more like — Ed.)* and rhythm guitarist, had read in *T-Zers* some 18 months back that McLaren was about to create a band which would make the Dolls look like The Monkees. Suitably impressed, 'Sparrer descended on his Kings Road joint, played him a tape of themselves, which the man seemed to like, and invited him to one of their rehearsals.

"He came round a few days later and told us we didn't look right and to get our hair cut and all this shit," Garrie sneers. He was promptly booted out.

"Anyway, he had the last laugh — and what a laugh, eh? We always wanted to be on the cover of the *News of the World,"* jokes Lammin regretfully.

The other reason for not exactly being the world's best known band is, indirectly, the Poplars. Garrie Lammin: "We were always more interested in football than fashion. We wanted to be a band that could reach other people like us, other football supporters, ordinary kids who couldn't afford to get into all that Kings Road shit."

This desire — and eventual ability — to attract "ordinary kids" was, the band claim, the cause of bans from places like the Vortex, the Marquee and the Nashville, after the exaggerated skinhead stance led to the band developing their own hard, and I mean *hard,* core following.

"They do tend to get a bit heavy sometimes," admits Colin McFaull. On both the occasions I've seen C.S., the Poplars were boisterous but never trouble. The heaviest thing I saw them doing was buying each other pints.

But if you must insist on using the footer yobbo analogy, then use it with reference to what goes down on stage. Dual P-O-W-E-R riffing, courtesy of Lammin and his fellow lead/rhythm man Mick Beaufoy, crumples into yer skull like a quick one-two, left then right, from a pair of Dr Martens. Steve Burgess's bass runs are comparable to the knee coming up to snap off another two or three molars, while Charlie Bruce's whipping drums are the motor-cycle chains smashing into the cranium.

The broad, and in this case authentic, Cockney vocals are the icing on the cake — or, if you prefer, the internal haemorrhaging. Cock Sparrer are all about raw, raging'n'roaring POWER . . .

Recognising kindred spirits, The Small Faces gave the support slot on their 'comeback' tour to C.S., and there is even talk of the mighty Marriott guesting on the forthcoming album.

Since that tour, however, things have become increasingly difficult. Due to their reputation, the band are currently faced with an average of two gigs a month, the income from which can hardly be expected to keep five strapping Londoners' bodies and souls together. Mr G. Lammin was recently tossed onto the scrap-heap by the Dept. of Employment, and is now digging holes to stave off hunger. Other members of the band are still on the dole, but only by the grace of the almighty, their Musicians Union cards, and the Department's inability to find work for 'musicians'.

After a highly unsatisfactory partnership, Cock Sparrer have recently severed their contract with manager Cliff Cooper — who handles John Miles, for God's sake.

And where do you come into all this? Even if you don't already happen to love Cock Sparrer — you probably do, of *course* you do — listen to their singles.

Their version of the Stones' "We Love You" is almost as good as they say it is, and the B-side of "Runnin' Riot", "Sister Suzie", is particularly tasty . . . a must for all Led Zep freaks — it'll show you just where J. Page went wrong.

If you still don't like it, pop next door and tell the kid that lives there — the one that lives for Saturday afternoon, likes rock but maybe not punk, and couldn't afford a plastic bondage suit even if he wanted one — that you know just the band for him. Just let him know. Let him know-wo-o-o-oh.

RONNIE GURR

THRILLS

THEATRE FINSBURY PK. N.4
FRIDAY 7TH OCTOBER AT 8.00
STRANGER
RAINBOW THEATRE
WEDNESDAY 12th OCTOBER 8.00
McKINLEY'S
THE CLASH
COMPLETE
LONDON
SUMMER OF LOVE
FRIDAY ON MY MIND
A SQUARE FOOT OF LONDON NOW!
ACUPUNCTURE

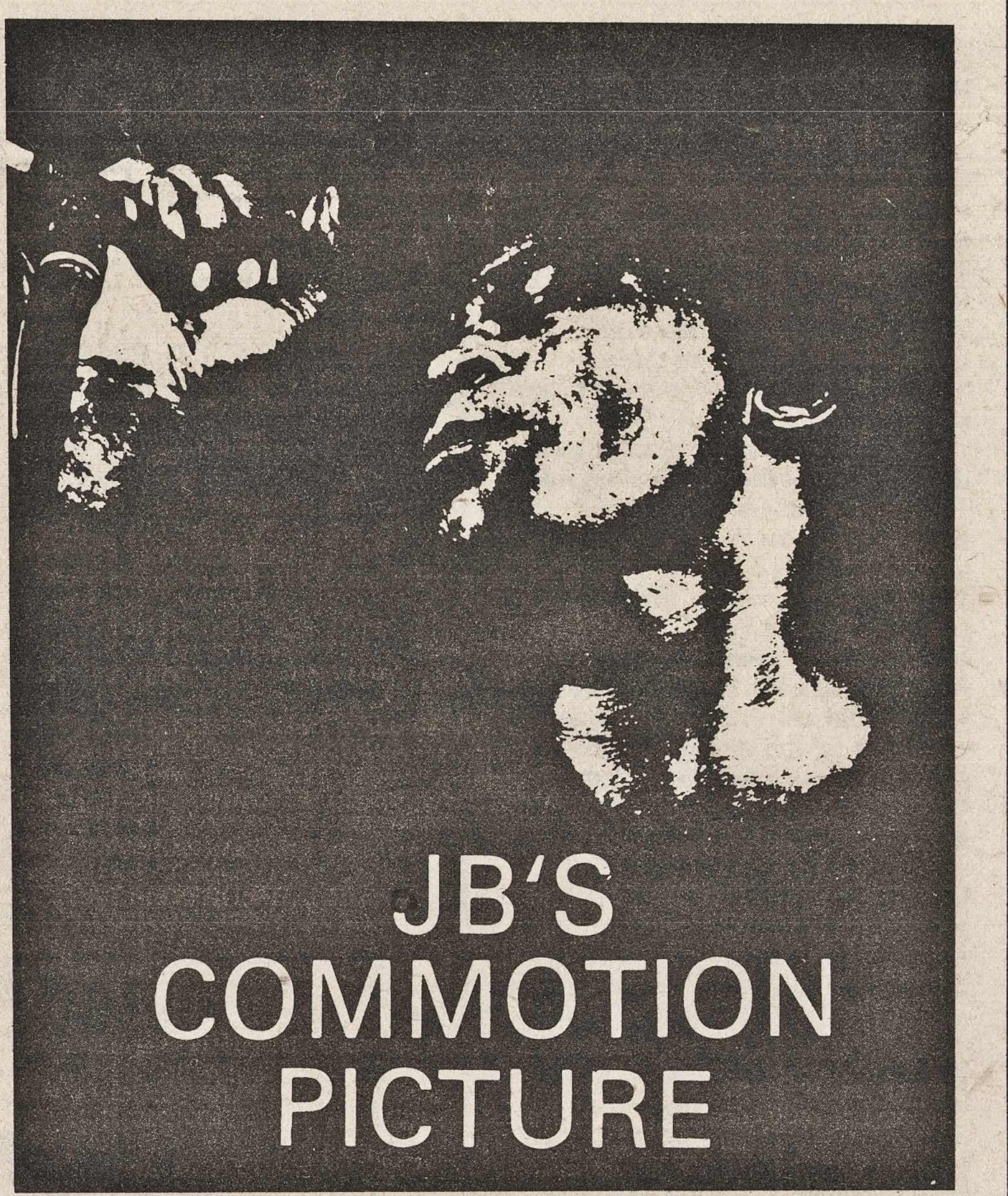
Wanted: one manager for five friendly lads with big boots, short hair and hearts of gold (honest, guv!)

BEST RE-ISSUE OF THE DECADE

JOHNNIE ALLAN
PROMISED LAND
C/W ONE HEART, ONE SONG
PETE FOWLER

OVALSTIFF LOT 1

READY... STEADY...



JB'S COMMOTION PICTURE

SIMMERING BENEATH ALL the multi-million dollar rock movies due for release in '78 (outlined in *Thrills*, 21.1.78) there's a far more modest production that's just about ready to boil over into your homes. Modest, that, is, only in terms of financial backing, for the subject is about as flamboyant as they come: no less a character than Jaaaammmes Brown (Soul Brother No. 1 or the geriatric funk machine, according to taste).

Directed by Adrian Maben and provisionally titled *Keep On Drivin'*, the film is a musical documentary of Brown that doesn't attempt a full life history, seeking instead to portray the man mainly through his music (stage and studio work), interspersed with retrospective highlights (one or two old film clips and assorted stills, explained by an economic, effective narrative) and some interview sequences. Having seen a test print, I'd say it succeeds remarkably well, considering the complex subject and relatively low budget.

Shot in 35mm colour, the film will probably eventually be extended to become a pucker movie for the American market. Meanwhile, it's being edited as a 60 minute feature for European TV.

Maben, whose credits include the 1974 *Pink Floyd* film, gave *Thrills* a brief history of *Keep On Drivin'* and explained why he became involved in such a radically different venture to his previous music film.

"We started shooting in December, 1975. At that time Polydor were sharing the project with Brown, and I was called in to cover his concert in Senegal. Unfortunately, while we were out there filming, James had one of his periodic rows with the company and they promptly decided to drop out of the picture. The whole thing nearly came to nothing. But when I got back and saw what I had on film I determined to try to carry on."

(The Senegal sequences, including parts of the concert and Brown's mandatory pilgrimage to the island from where slaves were once shipped across the Atlantic, still give the film its basic framework).

"It was immediately apparent that Brown is a natural. A forceful personality and extremely photogenic, he is a fascinating subject to film. That was my main consideration.

"Also, I was interested to deal with someone who is past his peak. I was lucky enough to film Pink Floyd when they were recording and performing 'Dark Side Of The Moon', when they were at the very top. Brown, on the other hand, isn't nearly as popular as he was ten years ago. Not in America, anyway.

"Judging by the few old film clips though, he is a more extraordinary personality now than he ever was. I've tried to capture that on stage and in close-up.

"I won't say it was easy," he summed up his efforts. "Two years is a long time to be working on a film of this kind. But I think the result is worth it."

Amen to that. A film about James Brown is years overdue, and *Keep On Drivin'* just might be the right vehicle to pull back some of his waning credibility. The only problem now: has any British TV company got enough savvy to buy it and screen it?

CLIFF WHITE

THRILLS

THE MAGIC OF THE MAGIC EYE'S HARD SELL

THE WEEK THAT *THRILLS* decided to check out TV album advertising, The Sex Pistols' record was the only top five album which hadn't had the benefit of being advertised on television — and it was the only the title of the Pistols' record that prevented it, too, from being 625'd out of the Big God in the annual pre-Xmas Big Sell. The other four were "Disco Fever" (K-Tel), "Sound Of Bread" (WEA), "Feelings" (K-Tel) and Glady's Knight's "30 Greatest Hits" (K-Tel again).

It is likely, however, that last Christmas may well have seen the final grand splurge of record company investment in pricey TV advertising space to hype their specially packaged compilations. The market, it is felt within the business, has reached saturation point.

After all, if we are to believe the words of one of the upwardly mobile young advertising copywriters behind the growth of TV as a medium for selling records, the market—being, in the elitist terminology of the Harvard Business School, the C and D income groups, and therefore not too bright — cannot possibly handle the profusion of product being beamed out.

"Essentially," said the Upwardly Mobile Young Copywriter, "you're selling records to idiots. It doesn't matter what's on it. They're buying a Rolling Stones LP or a Who LP."

All that these "idiots" (advertising jargon for "people") require to be flogged records is, apparently, a couple of hooks from a few songs, a bit of snazzy footage and then WHOOPEE!!! Robert's your uncle. Just hear those cash registers ring.

The only trouble is that most of these hit albums as-advertised-on-TV are not put out by ordinary record companies, but by the proven brand leader and well-known marketing organisation, K-Tel.

K-Tel, who first hit the Christmas buying masses at the beginning of the '70s with kitchen gadget equivalents of things - for - taking - stones - out - of - horses' - hooves, is a division of the North American supermarket chain, K-Mart. With their gadgets, the Canadian-based company reckoned to sell at least a million of each product. ("The Golden Granny-skinner. Over one million sold in the UK.")

The company first hit the national TV screens in May of 1972 with "Twenty Dynamic Hits", a compilation of then recent hit singles. As it and its smaller rivals Arcade and Ronco have continued to do, K-Tel acquired its stock for the album through what are known in the trade as "lease-tape deals".

And so life continued happily for the three companies for three whole years before the British record industry — an industry which likes to think of itself as truly *radical,* both in its signings *and* in its business practices, but which had in fact been truly *reactionary,* dull and self-satisfied for several years — suddenly seemed to see what was going on.

In 1975 Phonogram became the first British-based record company to employ an advertising agency, McCann Erickson, to go to work on shifting their product.

The first album on which McCann's

● *Next page*

THIN LIZZY
whisky in the jar
c/w VAGABONDS OF THE WESTERN WORLD
SITAMOIA.
F13748
DECCA
FIRST 20,000 SINGLES IN SPECIAL GREEN AND ORANGE BAG

RUSH
mercury

RUSH
ARE BIGGER THAN EVER

released January 27th
The special **12"** limited
edition EP of

"CLOSER TO THE HEART"
the new single from Rush b/w "Bastille Day,"
"Anthem" and "The Temples of Syrinx"–

4 of their best tracks for only 99p r.r.p.
Single Rush 12

U.K. Tour.

Feb 12 **Birmingham** Odeon
Feb 13 **Leicester,** De Montfort Hall
Feb 14-15 **Newcastle** City Hall
Feb 16 **Edinburgh** Odeon
Feb 17 **Glasgow** Apollo
Feb 19-20 **London,** Hammersmith Odeon
Feb 22 **Sheffield** City Hall
Feb 23-24 **Manchester** Apollo
Feb 25 **Liverpool** Empire
Feb 26 **Bristol,** Colston Hall
Feb 27 **Southampton** Gaumont

mercury

Published by Heath Levy Music Co. Ltd.

marketed by phonogram

OH MAMA, CAN THIS REALLY BE THE END?

(ROLL THE CREDITS QUICK — WE CAN'T STAND ANY MORE)

WELL, IT WASN'T AS NUMBING as *Barry Lyndon.*

The most interesting question raised by *Renaldo & Clara* — an amateurish mixture of concert footage, cinema verite and Warholvian semi-fictionalised semi-improvisational semi-acting shot on the Rolling Thunder tour in 1975 and running nearly four hours — is exactly why anybody will sit still for this kind of stuff.

I'm not just making snide comments, either. That most people won't sit still for it has been established, and the film is sure to bomb, but I must ask myself as just one audience member exactly why I was willing to go and stick it out when I knew in front how boring it would be and haven't been that fanatical a Dylan freak in years.

Baez & Dylan

● *Renaldo & Clara was produced by Lombard Street Films and written and directed by Bob Dylan. No British release date has yet been set.*

The answer has something to do with our changing relationship to boredom. If by the end of the '60s that generation's (and *Renaldo & Clara's* prospective audience's) collective attention span had been destroyed by the combined effects of drugs and TV, it meant that henceforth not only would we not be willing to sit still for anything that took the slightest bit of intellectual effort on our part, but we *would* be able to sit through endless hours of soup requiring no real thought at all. Television was the main culprit in the latter development, and Warhol just gave it the necessary hip intellectual imprimatur.

All of which hopefully helps explain why even though I found *Renaldo & Clara* intensely boring, I kind of liked it. Hell, I spent an entire afternoon with the son of a bitch, and familiarity sometimes breeds fidelity if only out of defensiveness; i.e., how am I going to justify this monumental waste of time to my friends? I suppose it might be comforting to Dylan in a way to know that after we got out we truly felt like we had lived with his movie, if not its creator.

Anyway, whatever affection one feels for a movie like this is totally alien to the possibility of affection for the sensibility behind it or the people in it. Not for nothing did Warhol make a point of cutting in for seemingly pointless close-ups of things like lampshades in *The Chelsea Girls, et. al.* Similarly, there are some beautiful carpets in *Renaldo & Clara,* some interesting interiors, some nice footage of New England air and snow falling on various American cities. All of these things are very important, are the poetry of *Renaldo & Clara,* the kind of poetry you arrive at when you conclude that texture is much more important than character and allow the external physical world to swamp the human beings in it. That wasn't exactly Warhol's point — he and Stanley Kubrick are more interested in seeing both humans and their environmental components as interchangeable aesthetic objects — but in both cases it's a product of perceiving your own environment as so dead that it only comes alive when reproduced on film or videotape.

Of course, that's just my theory (or my problem) and not what Bob Dylan thinks. He thinks his friends are real cute, and as for the way he lingers on their general vacant faces, like he says in the film's publicity handout: "I can't believe that people think that four hours is too long for a film. As if people had so much to do . . . Americans are spoiled, they expect art to be like wallpaper with no effort, just to be there."

See, Bob's just as twisted by his relationship to boredom as the rest of us — time passed slowly out there in the mountains, and after he got back into the city too — but as for the wallpaper, I don't know. Wallpaper vs Joan Baez pretending to act — as a hooker, yet! — with a fake foreign accent that you couldn't decide whether it was Spanish or French, is obviously a pretty stiff contest.

Also, I'm glad that Bob saved himself most of the films best lines. Among them: "Oh," to Ramblin' Jack Elliott; "I do too," to his wife Sara when she asks him if he's been messing around with Joan and says she hates liars; and, best of all, "What other graves have you visited?" when Allen Ginsberg takes him to Jack Kerouac's burial site.

What's truly amazing is that in a movie this long, which is so patently self-serving for its creator, you learn so very little about that creator. He doesn't give himself much dialogue — perhaps because, of all the non-actors bumbling through the film's disconnected series of little vignettes loosely suggested by song lyrics, he is with the possible exception of Joan Baez the most embarrassingly inept.

Ronnie Hawkins is great in one scene laying the world's oldest con down on a young farm girl, but other wise Dylan's wife Sara just about steals the show through pure Jewish American princess aggressive self-absorption.

There are other levels on which *Renaldo & Clara* is truly offensive, most notably its exploitation of Authentic Americans — Indians on a reservation, black people in Harlem in New Jersey, old Jewish ladies in what looks like a Catskills lounge where Ginsberg reads *Kaddish* — who are almost invariably condescended to even as they are trotted out. This only has the effect of making their reality contrast all the more damningly with the smugly pretentious fantasies indulged in by Dylan and his acolytes.

The music isn't that good, either. Sure Dylan sings better here than on 1976's horrific TV special, but he hasn't really put any energy or conviction into the live delivery of his songs for years, and Ramblin' Jack Elliott shuts him down by a mile on wry understatement alone.

Because it's so ineptly handled, what could have been the film's most offensive element — the narcissistic playing on the well-publicised Dylan-Sara-Baez triangle a la "Angie" — doesn't really annoy, although you may find yourself wondering what anybody could find interesting enough about any of these people ever to work up actual jealousy.

Although there is humour present, most of it's of the bad in-joke variety: Dylan trading Joan Baez to actor Harry Dean Stanton (who, along with the monstrously beautiful Hellena Kallianiotes, is completely wasted) for a horse; that Bob Dylan can ride a horse; poets Anne Waldman and Allen Ginsberg meeting as hooker and client in a bordello.

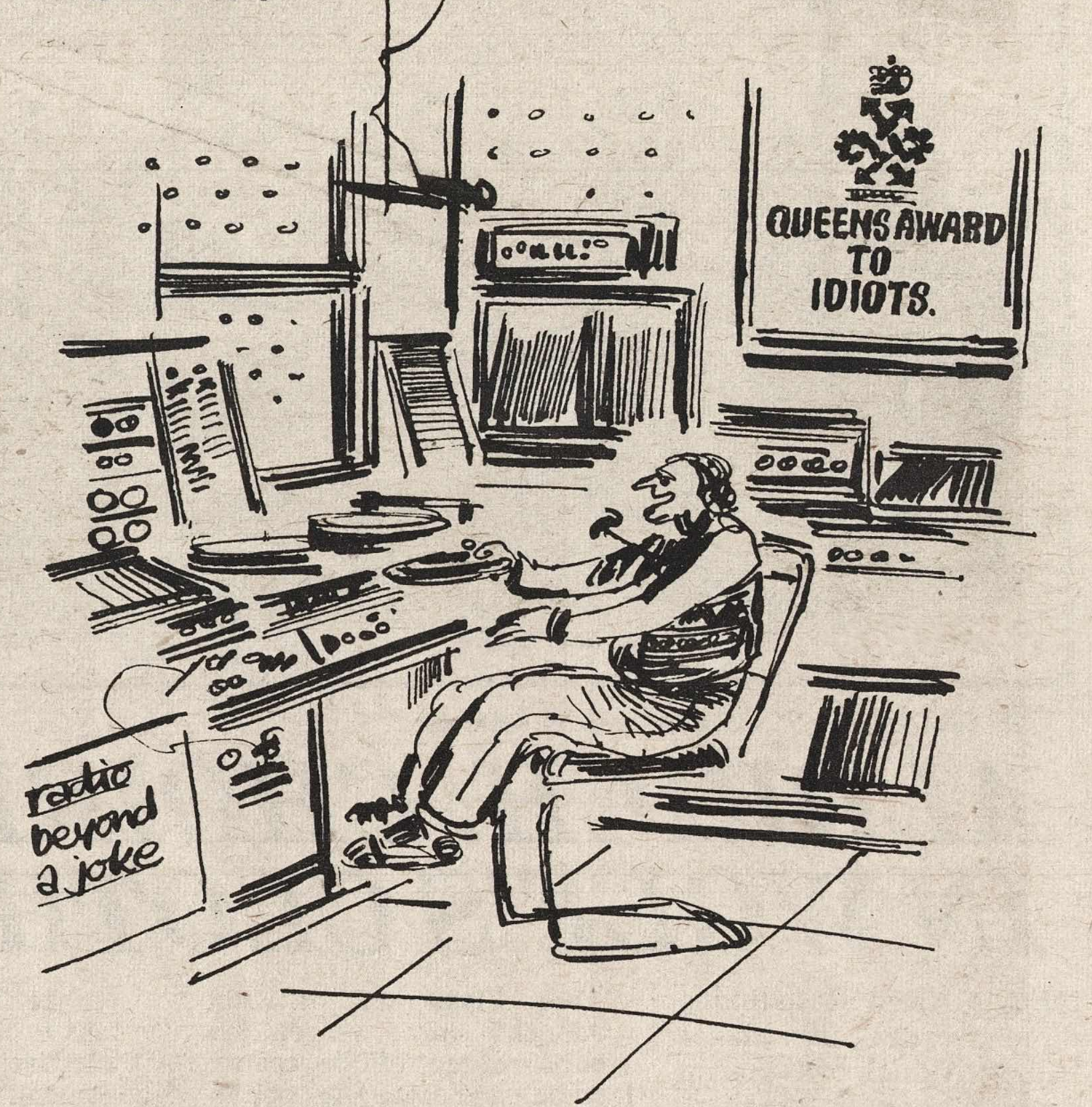
The most interesting person in this movie, the one who comes most alive and whom you come away feeling like you know something of , is David Blue. Significantly, all he does is lean up a pinball machine reminiscing with not unconscious humour about the early days of the folk scene in Greenwich Village.

With the exception of his segments, what's finally true of all four hours of *Renaldo & Clara* is that Nothing is Revealed. The crucial difference between this film and the shifting levels of Dylan's best songs (or, for that matter, the films of someone like Antonioni), is that the latter were designed that way on purpose. With *Renaldo & Clara,* you get the feeling that Dylan just didn't know how to do it any other than this floundering way — or, perhaps more likely, that these days there is just not that much left there to reveal in the first place.

LESTER BANGS

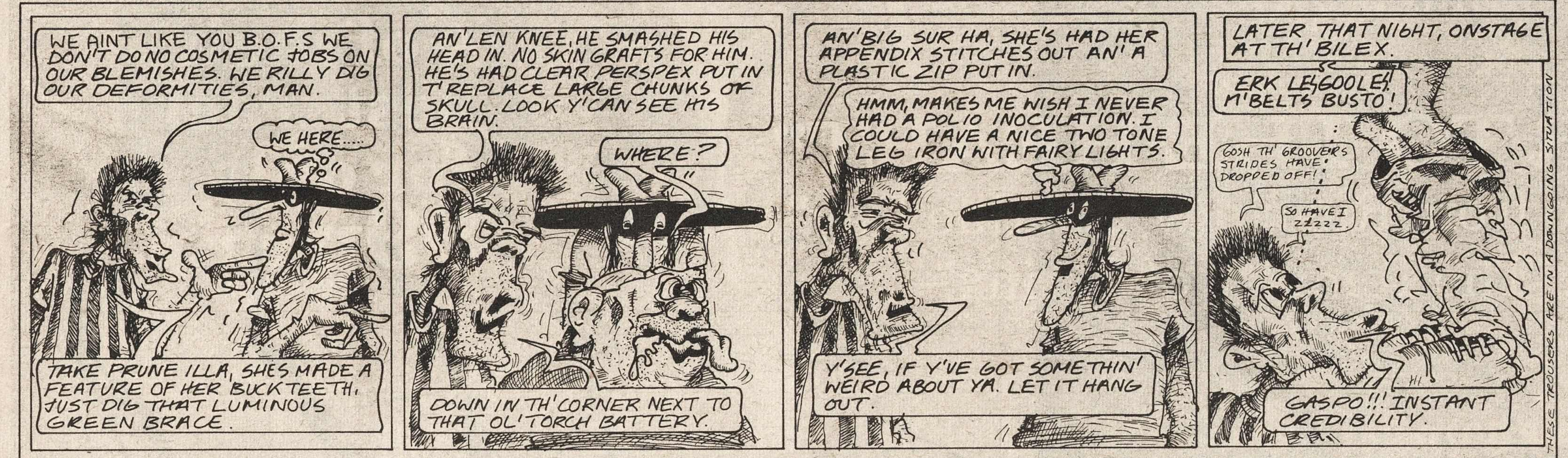
THRILLS

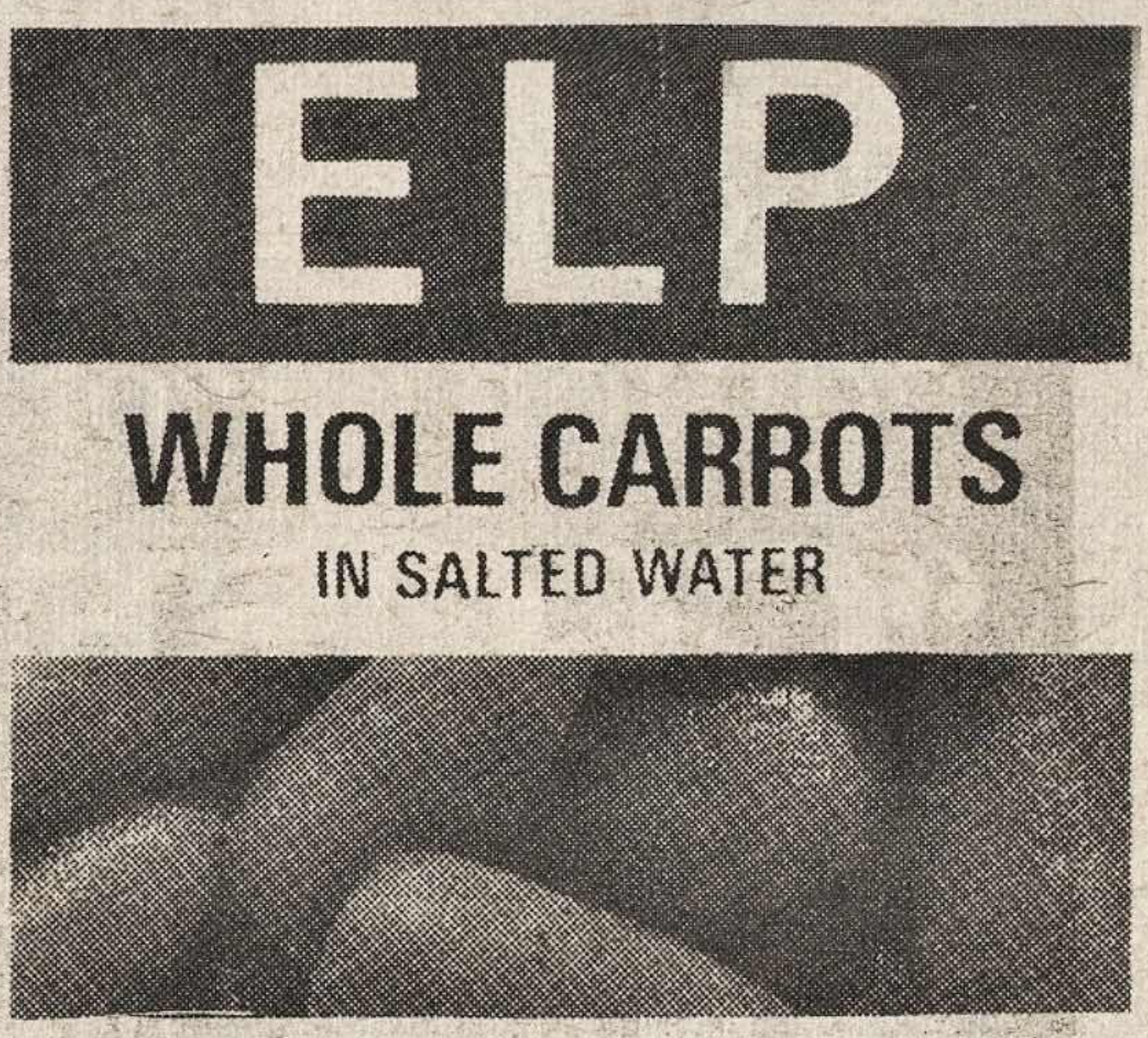
LOWRY


QUEENS AWARD TO IDIOTS.
radio beyond a joke

The Lone Groover

BENYON


WE AINT LIKE YOU B.O.F.S WE DON'T DO NO COSMETIC JOBS ON OUR BLEMISHES. WE RILLY DIG OUR DEFORMITIES, MAN.
WE HERE.....
TAKE PRUNE ILLA, SHES MADE A FEATURE OF HER BUCK TEETH. JUST DIG THAT LUMINOUS GREEN BRACE.
AN' LEN KNEE, HE SMASHED HIS HEAD IN. NO SKIN GRAFTS FOR HIM. HE'S HAD CLEAR PERSPEX PUT IN T' REPLACE LARGE CHUNKS OF SKULL. LOOK Y'CAN SEE HIS BRAIN.
WHERE?
DOWN IN TH' CORNER NEXT TO THAT OL' TORCH BATTERY.
AN' BIG SUR HA, SHE'S HAD HER APPENDIX STITCHES OUT AN' A PLASTIC ZIP PUT IN.
HMM, MAKES ME WISH I NEVER HAD A POLIO INOCULATION. I COULD HAVE A NICE TWO TONE LEG IRON WITH FAIRY LIGHTS.
Y'SEE, IF Y'VE GOT SOMETHIN' WEIRD ABOUT YA. LET IT HANG OUT.
LATER, THAT NIGHT, ONSTAGE AT TH' BILEX.
ERK LESGOOLE!! M'BELTS BUSTO!
GOSH TH' GROOVER'S STRIDES HAVE DROPPED OFF!
SO HAVE I ZZZZZ.
GASPO!!! INSTANT CREDIBILITY.
THESE TROUSERS ARE IN A DOWNGOING SITUATION


ELP
WHOLE CARROTS
IN SALTED WATER

Specially for all technoflash fans — Thrills reveals EXCLUSIVELY to you the latest activity of the terrible trio: growing carrots! (Contains no synthesized additives . . .)
Sent by Michael Ellis of Wakefield, Yorks.

THE END

GENERATION X... FEB 10...

THE CHOIRBOYS: saints, sinners or schmucks?

ALDRICH: CHOIRBOY IN WOLF'S CLOTHING

IN A CAREER spanning three decades, film-maker Robert Aldrich has come in for more than his fair share of criticism. Movies like *The Big Knife, Kiss Me Deadly, The Dirty Dozen* and *The Mean Machine* have earned him a reputation for stylistic extravagance and extreme violence. (I'd prefer to credit them, at least, with immense muscularity and wicked cynicism.)

But few of his productions can have been as consistently condemned as his latest, *The Choirboys,* an unrelenting black comedy about a group of cops working the nightwatch in an LA police division.

Joseph Wambaugh's original novel was praised for its 'scabrous humour' and 'ferocious invention' — *"As though Catch 22 had been written by Popeye Doyle,"* as the *New York Times* put it. But Aldrich's movie version has been written off as coarse, crude and cynically opportunistic. A Hymn of Hate, indeed.

One of the reasons for this commonplace critical dichotomy is, of course, that the writer has ample time to elaborate upon any jarring plot developments or peculiar character traits (which the reader, in any case, can carefully consider at leisure), whereas the film-maker is constantly fighting *against* time.

Consequently, the brutish behaviour of Aldrich's bull-necked cops in *The Choirboys* is much harder to take than Wambaugh's 'symbols of blue shit escaping the emotional torture of police work.' A more fundamental reason is that, quite simply, Aldrich — confronted with an essentially episodic structure lacking a single unifying focal point (unlike *The Dirty Dozen)* — fails to marshall his large cast effectively. The cops remain 'symbols of blue shit', unlike Wambaugh's, who each have clearly defined individual personalities.

There is one absolutely heart-stopping moment in the book when two of the cops — Calvin Potts and Francis Tanaguchi — discover the bodies of a woman and her children in a seedy apartment house:

Calvin Potts knew for certain what he would find in the bathroom and his heart was banging in his ears when Francis switched on the light and stepped aside to let his partner see the child dangling from the bar over the shower stall.

She was the youngest, four, clad in animal cracker pyjamas. She was hanging by two pair of panty hose knotted together. The coroner was to say later it probably took her the longest to die. Calvin did not want to see if she had been burned. He did not want to touch her. Her eyes were open like her mother's. Her mouth was closed because the head hung forward on her chest. She turned slowly when Fancis touched her foot.

"What the fuck you doin'?"

"Huh?" said Francis dumbly.

"Keep your hands off them!"

"Huh?" Francis said, not knowing he had reached out and consolingly patted the tiny feet which were strapped together at the ankles with a brown belt and were pointed downward like a ballerina's.

In its offhand, stark presentation, Francis Tanaguchi's unconscious action is as chilling an incident as the death of Bob Slocum's son in Joseph Heller's *Something Happened* — though any similarity of effect begins and ends there since Wambaugh is but a workmanlike writer, his hardboiled prose (unlike Heller's) carrying few reverberations beyond the time it's taken to read.

Which is *another* reason the film disappoints on certain levels — Wambaugh, though uncredited, wrote it. He was so angry over Aldrich's 'misinterpretation' of his book, he demanded his name be removed from the titles.

Aldrich isn't entirely happy with either the book or the film. A stout, benign man of 60, Aldrich defended *his* version when in London recently, anxiously awaiting the critics' verdict. Blimey, even people in the *NME* office hate *The Choirboys,* and some of them haven't seen it yet.

"You learn to live with criticism," he says, with suprising equanimity. "If it troubles you, you just jump into a bottle of scotch for a couple of days. *The Choirboys* got bad press in the States, but it's doing good business. You can't go by reviews. *The Killing of Sister George* got favourable reviews, but didn't do any business. *Twilight's Last Gleaming* went out and fuckin' died. I thought people would be concerned about our silly behaviour in Vietnam, but I was wrong.

"Maybe the problem now is that people don't want to laugh at policemen. It'll be interesting to see the European reaction. Italians will laugh at cops, that's predictable, but Germany — that's in such a mess at the moment that they probably won't.

SILVER SCREEN

"The film originally ran four hours, so I had to cut two hours out of the final version. Obviously, you knew much more about the guys in the longer version. My films have always dealt with mutual vulnerability and heroic acts. I keep using that theme — the heroic gesture. Not necessarily the winner, but the guy who keeps trying. And the most interesting people are those who've fallen from grace, lost their self-esteem, and struggle to make up for that — not in any establishment sense, not for society's acceptance, but for themselves. Wambaugh's book wasn't structured to have any mutual vulnerability bringing those men together, no theme to take you from A to B."

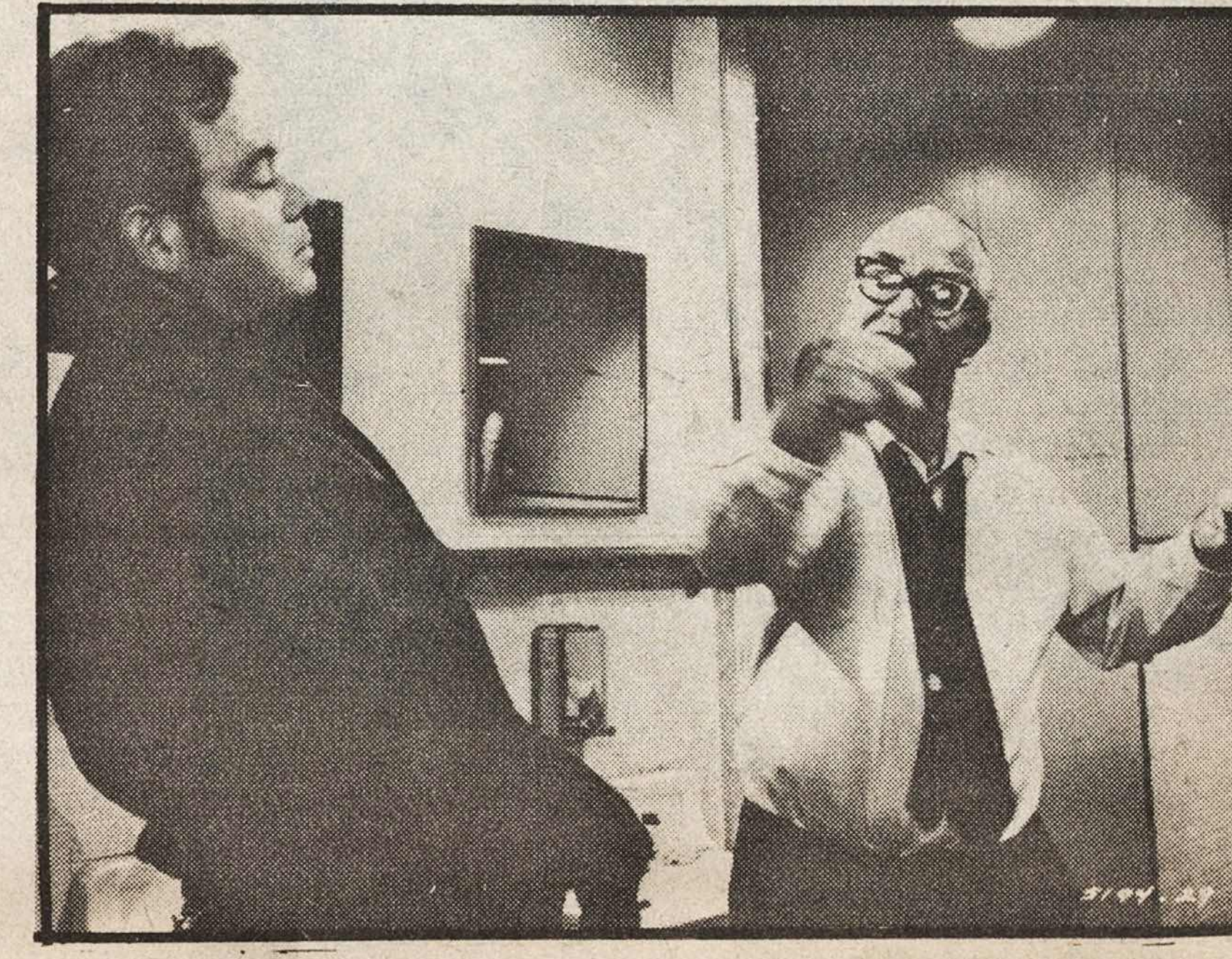
So what attracted him to the book?

"I thought it was outrageously funny. Wambaugh's quoted as saying I've turned his tragedy into a comedy. Well, I certainly hope so! He's a good, maybe even gifted, writer, but the book has a terribly serious epilogue which is ersatz existensialism, pablum Sartre. Very tacky. And I just don't believe it, not in *that* story.

"The LAPD are a terribly repressive, totally corrupt paramilitary force. They're well organised, but do they overreact? You bet your ass they do. They didn't have to kill those people in 126th St in search of Patti Hearst. And the Watts riot …

"Are they integrated? You don't see any real concern for black officers in Wambaugh's books. Oh, sure, bureaucracy is attacked but he's an establishment man."

Aldrich professes himself a



Director ROBERT ALDRICH (right) shows Roscoe Rules (TIM McINTIRE) how to fight dirty.

SAFE 1
eddie & sheena
THE ELECTRIC CHAIRS
Eddie & Sheena O.K.
NEW SINGLE-1ST 15,000
IN NIFTY 5 COLOUR BAG.
SAFARI
SAFARI RECORDS
42 Manchester Street, London W1.
Distributed by Pye Records (Sales) Ltd.

Ian Gillan Band
KILLER FIRST SINGLE

WIP 6423
"Mad Elaine"
Produced by ISLAND Ian Gillan Band

SOULFUL SYMMETRY: ROBARDS and FONDA in JULIA

cynic, and isn't perturbed that many people consider his movies fascistic.

"I've been called a fascist plenty of times, but in America I'm considered a communist who escaped the black list. In *The Dirty Dozen,* I tried to show that Americans could be just as brutal as the Germans, as anyone. The parallel with death camps was not understood in America.

"It's like *Kiss Me Deadly* was a well-prepared attack on McCarthyism, but that was overlooked in the States."

Aldrich will continue to expose cynicism in his movies, a reflection of his increasing disenchantment with the West.

"This system is the best one around if you can properly guide it, but I can't see anyone smart enough to do it. You can't have those Watergate guys come out for Christmas when thousands of imprisoned blacks did far less violence to the United States — it's an outrage. I'm disappointed with the attitudes, not only in my country, but in Europe too. We don't know what's going on and I suspect no one will tell us about it. We'll wake up one morning. . ."

He looks quizzical.

"Why isn't *everybody* disappointed in the West?"

Monty Smith

Julia (A)

Starring Jane Fonda,
Vanessa Redgrave
Directed by Fred
Zinnemann
(20th Century Fox)

"WE'RE IN a computerised period of film-making where exorcism, science fiction and catastrophic events, human cartoon figures and mythology takes precedence over character development, realism and humanity. Maybe with *Julia* the cycle will now be made about human relationships and the real problems of society." *Rod Steiger, Hollywood Reporter, 47th Anniversary Edition.*

Steiger's on-the-button comment goes part way to explain why an essentially maudlin film like *Julia* should receive the accolades and awards it already has.

Based on Lillian Hellman's bittersweet recollection of a childhood friendship which survives years of parting only to end in tragedy, never quite manages to overcome a feeling of staginess.

To my mind Jane Fonda simply doesn't possess the right kind of emotional strength to portray Hellman — a tough lady in anyone's books —who drank hard, wrote good plays and defied the McCarthy hearings. The ex-radical was, of course, an obvious choice for the part, as was Vanessa Redgrave as Julia, who joins an underground anti-Nazi movement and suffers disfigurement as a result. Played with the same kind of English exuberance that allows her to combine the Worker's Revolutionary Party and the *Morecambe and Wise Show,* the role allows her to combine her acting talents with her politics to good effect.

Director Fred Zinnemann let his leading ladies down, action switches to Paris where we're fed images of the Eiffel Tower, rain on cobbled streets, accompanied by accordion music. Most effective are the scenes where Zinnemann builds up an effective feeling of paranoia as the cultured society that Lillian and Julia inhabit is threatened by the approach of fascism. Parallels with the late 1970s are perhaps intended.

Mention should be made of Jason Robards' excellent portrayal of Dashiell Hammett. Crusty, hard-boiled and suitably weathered, Robards delivers lines like "Fame is just a new paint job" with the right touch of world-weariness.

Obviously, in many respects *Julia* is a significant film. Its portrayal of two independent women who are not sex objects or lesbians is downright revolutionary for Hollywood and is to be encouraged. However, good intentions aside, *Julia* lacks a cutting edge and disappoints as a result.

Dick Tracy

The Black Panther (X)

Directed by Ian Merrick
Starring Donald Sumpter
(Alpha)

IF I WERE convict Neilson, killer of three sub-postmasters, one black panther in Dudley Zoo, and an heiress, I would not be overly struck by this movie version of my exploits. A dull stick, I would conclude, quite devoid of my own richly loony fantasy life.

The film opens with an intriguing sequence, Neilson laden with rocks, driving himself to the limit of endurance across rough country, an insignificant little family man in the grip of Stendhalian compulsions. At home, he runs wife and daughter like a platoon, and spends most of his time closetted upstairs with his army photos. In his own head, a Man Of Destiny, but unfortunately this is as close as the movie comes to psychological motivation, which is the only aspect of the common or garden murderer that renders him of interest.

Anyone who trains like a commando and then knocks over rustic post offices for peanuts, killing in the process, is obviously fuelling on image rather than greed. Anyone who breaks into a zoo to kill an animal becuse he resents his press nickname — semantic psychosis, this — has to be a monster of will and pride. Anyone who makes a bio-pic about this character without bringing any of this into focus is incompetent. Other muffed opportunities include the highly controversial role of the police, censured at the time for gross inefficiency — now there's a story.

The acting throughout is uniformly glove-puppet. The sheer sadness and waste of lives sacrificed to Neilson's delusions fails to register.

One wants to applaud that rare beast, the British film, but this is a Dress The Dolly kit.

Brian Case

Rabid (X)

Directed by David
Cronenberg
Starring Marilyn Chambers
(Alpha)

AS AN OBJECT lesson in how to pander to a particularly morbid end of the marketplace, how to do it with panache and with integrity intact, *Rabid* sneaks easily into first place.

Basically a gruesome piece of low profile sci-fi, its storyline is utterly bleak, devoid of character interaction except from the strangest of angles, and plotted with total disregard for standard schematic rules.

Nobody wins, there is no cure for the accidental DNA mutation, no cure is even sought. Everybody simply dies.

The film preys gently throughout on the inevitability of death, and our inability to come to terms with the natural, circumstantial forces that death represents. Linked to that throughout is an undercurrent of sexual repression as Marilyn Chambers (playing a woman of normally healthy emotional balance) struggles fiercely to understand the bloodlust that racks her body, itself manifested in sexually symbolic terms. Her final suicide comes as much from guilt about her needs as grief over the plague she has caused.

Writer/director David Cronenberg views everything with a dry eye, and reserves our sympathy only for Ms Chambers. The one emotion his camera possesses is humour, therefore what would normally be sheer gore is transformed into stoical, visceral horror in what amounts to a maverick black comedy.

Such a style could easily deteriorate into mere farce, but ingenious pacing and subtle manipulation of images always triumphs. Events occur with a natural momentum that overtakes the players and probably reflects the director's interest in our vain battles against lifes intractable forces.

He makes little use of narrative, preferring to unfold his story with bold, imaginative graphics that underline the relationship between fright and fascination, and reach a startling climax in the final sequences of a dying, infested Canadian city.

A more daring and off-beat way to prod the senses you could only wish for.

Paul Rambali

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Feb 11th	Queen Margaret Union, Glasgow
Feb 12th	Rex, Whitley Bay
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Feb 17th	Peterborough Tech.
Feb 18th	King Alfred College, Winchester
Feb 19th	Top Rank, Sheffield
Feb 23rd	Circle Club, Swansea
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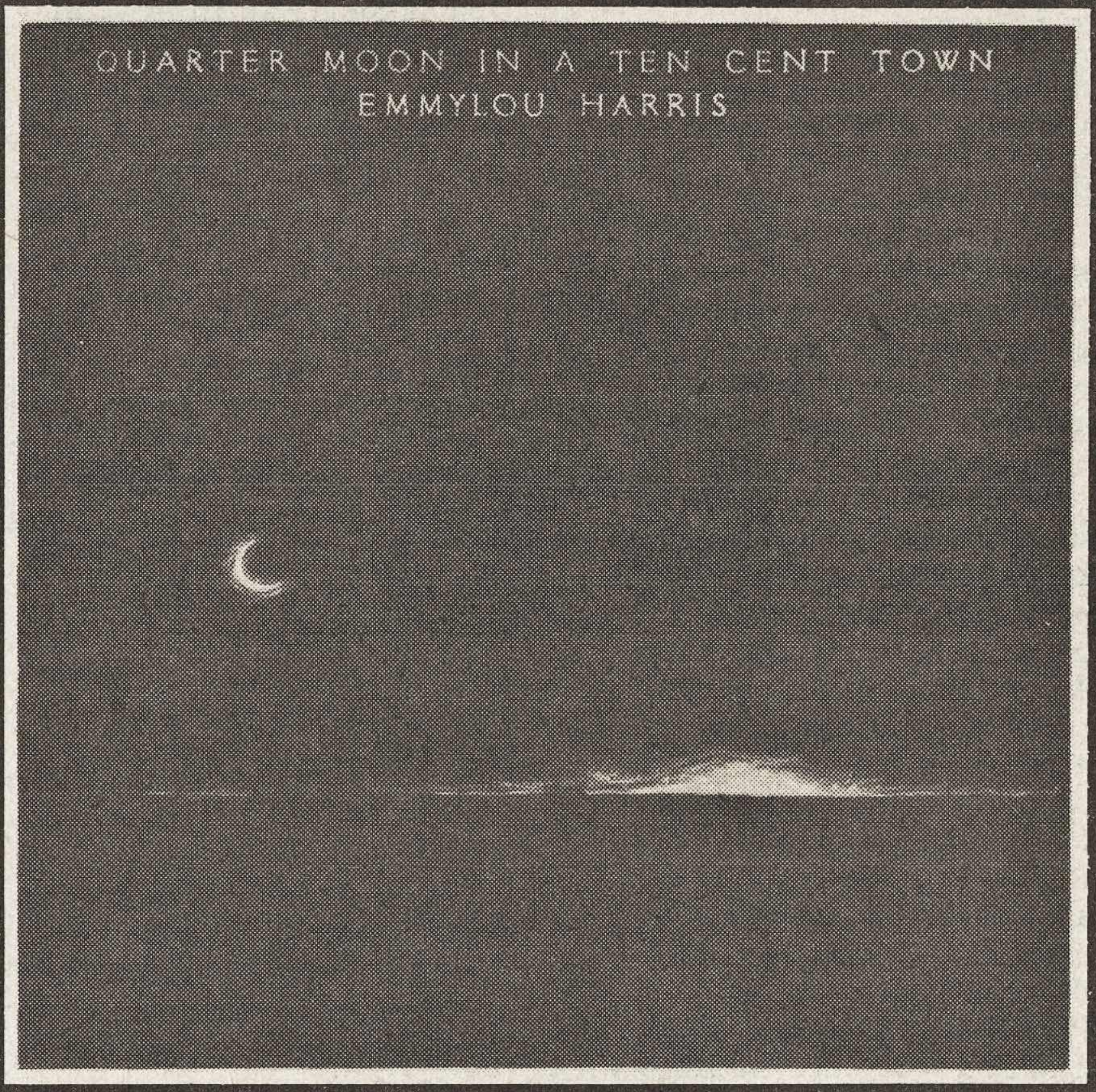

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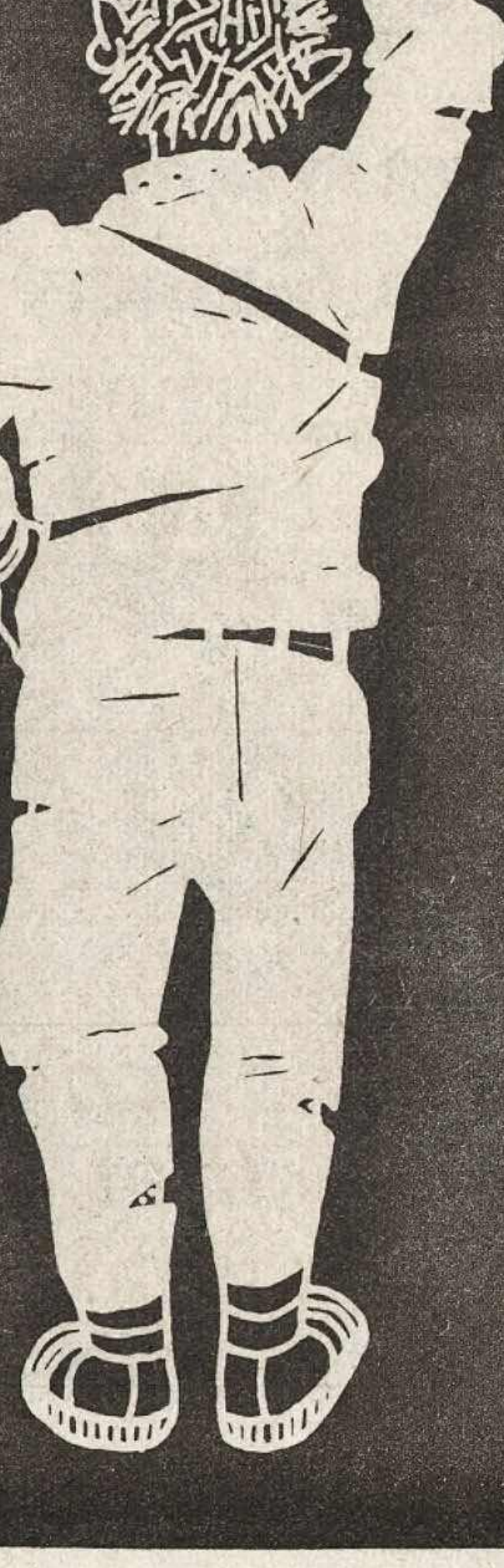


GENTLEMEN PREFER BLONDIES . . .

And the ol' chauvinist mentality is still with us. Not only that, but it's actually being encouraged by those who should know better, claims our man in the liberation front line. Watch out!

By TONY PARSONS; pix PENNIE SMITH

EXCESSIVE HYPOCRITICAL bliss is the utlimate rock'n'roll lifestyle. Sometimes you wonder if musicians wouldn't swallow a cess-pit if that's what it took to keep the royalty cheques pouring in. Joe "White Mansion, I Wanna Mansion" Strummer rooms with lisping debs in accommodation suitable for cropped-heirs of the Habitat fortunes; John Lydon crooned Sid's "Belsen Was A Gas" before Uncle Mal's verbal excrement became so profuse that even Lester Bangs wouldn't have been able to digest it; Bob "Credibility By Association" Geldof regards the inclusion of Tory-Rock classic "Looking After No. One" on K-Tel's "Disco Explosion" album as (smirk) "ultimate subversion" . . .

And so it goes, so it goes, and where it's heading everyone knows, is a numbered Swiss wank account.

Or as Fee Waybill of The Tubes defines it: "I'll do anything for our audience. I'll kiss their ass if only they'll buy our albums. Then when we've sold a million, *I'll shit over everyone!"*

You just gotta concede, when it comes to jaded cynicism — it's gotta be Hippy menopause.

And Debbie Harry (Blondie by any other name remains the same) traded integrity for ingratiating self-abuse at the tail-end of 1977 when headlining the pseudo-prestigious Finsbury Park Rainbow. The chauvinistic Boys Club toss-pots in the audience had been at Blondie's gigs in the UK right from her debut supporting Television back in the spring of 76, of course, but in those days Debbie treated the perennial locker-room jock-schlock syndrome with the contempt it deserves.

"Yeah, same problem here as everywhere else," she sneered at the buddy-buddy Man Must Have His Mate misogyny, her voice thick with vitriolic contempt, proud and feisty as she rejected the servile role expected from her gender. She blew Verlaine and Co off stage and sent the Boys Club scurrying home with their macho talcum powder spilling out of their padded Y-Fronts.

So different six months on from that gig when Blondie headlined at the Rainbow. When the putrid cat-calls came on *that* night, Debbie was content to swallow them smiling.

"Get 'em off!" bawled some pathetic shit-head and all Debbie could come back with was a coy curtsey (feminine movement of respect or salutation, made by placing one foot behind the other and bending the knees so that trunk is lowered), cute pinky-finger modestly placed under chin and bashful lowering of eyelashes. Then she purred, "I didn't have the nerve to say no," and went into the song of the same name. Less than half a year before she would have made them choke on it, now she could be warming up a Stranglers' crowd, her demeanour sucking up to the dumb Johns for the length of nothing but the show, but that was more than enough to shatter to smithereens any initial illusions concerning the future of Debbie Blondie.

It was tragic. She could have given Cilla Black lessons in tugging forelocks . . . WHAT HAPPENED, DEBBIE???

"I'd sooner have hecklers than no reaction at all," Debbie smiles glibly over her Kensington hotel pea-soup and salad. "In New York they just sit at their tables and stare blankly at the stage. I hate that . . ."

Yeah, but you can't *like* the taste of that shit, and I ain't talking about your lettuce, Debbie.

The sweet celluloid, visage melts into grudging admission. She's become accustomed — *too* accustomed — to hacks coming over their carbon paper at the mention of her moniker, but she is refreshingly open when she doth suss that your humble hero has no intention using a Blondie feature to get his leg over his Imperial Good Companion typewriter.

But, as she sings on the opening cut of her new "Plastic Letters" album, *I sold my one vision for a piece of the cake/ I haven't ate in days . . .*

"The difference in the media's attitude to a boy or girl on stage infuriates me," she seethes. "If a band full of men is on stage and an audience of girls are screaming at them then everything is as it should be . . . but if it's a girl on stage, then suddenly everything is cheap. Reaction to me has to be *cheap* because I'm a girl and they're not used to that. If it was the Bay City Rollers up there then every thing would be cool."

Debbie hisses through capped Ultrabrite dentures. "The attitude to women in rock is totally sexist," she affirms, and then shrugs with revealing finality, faintly resentful, white-flag resignation.

"I might not *like* it when a crowd shouts at me," she asserts, "but I certainly *thrive* on it, I accept that it's something that is always gonna *be* there . . ."

Because you didn't have the nerve to say no?

Is it any wonder, then, that your record company posts ads in the rock trade papers with nudge-nudge, say-no-more corny innuendos, like the most recent one with the caption "Wouldn't You Like To Rip Her To Shreds?"

"I was *furious* when I saw that!"

Like, The Youth/Rock Culture (hah-hah-hah!) is as obviously willing to bow in subordination to the massive Team Game closet market as any other grey-flannel industry lusting for the quick buck, and with the current Boys Night Out atmosphere purveying the gig-circuit changing rooms — Sham 69 dating "The Lewisham Boys", The Stranglers going steady with "The Hell's Angels" and sometimes "The Finchley Boys", etcetera, one can most effortlessly gauge the considerable, uh, *units* such a reactionary element of the *lumpenprole (uh, oh — Cliche City — Ed.)* explosion could consume. But to come on with this "Wouldn't You Like To Rip Her To Shreds?" bullshit, ain't your motives oh so pretty blatant?£?£?£???

"Listen, I was *furious* when I saw that fuckin' ad! I told them not to fuckin' put it out anymore — and they didn't!"

Debbie says that the thing that cuts deepest is when she hurts her parents.

"When I first started getting interviewed and talked about being a junkie and a groupie — which is the truth, right? — when my Mom and Dad saw it in print it *really* hurt them, and I hated that more than anything." Debbie sighs. "But it *was* the truth." She looks up from the pea soup hopefully. "Do you like Donna Summer? It's commercial, but it's good, it says something . . . 'I Feel Love' . . . that's the kind of stuff that I want to do."

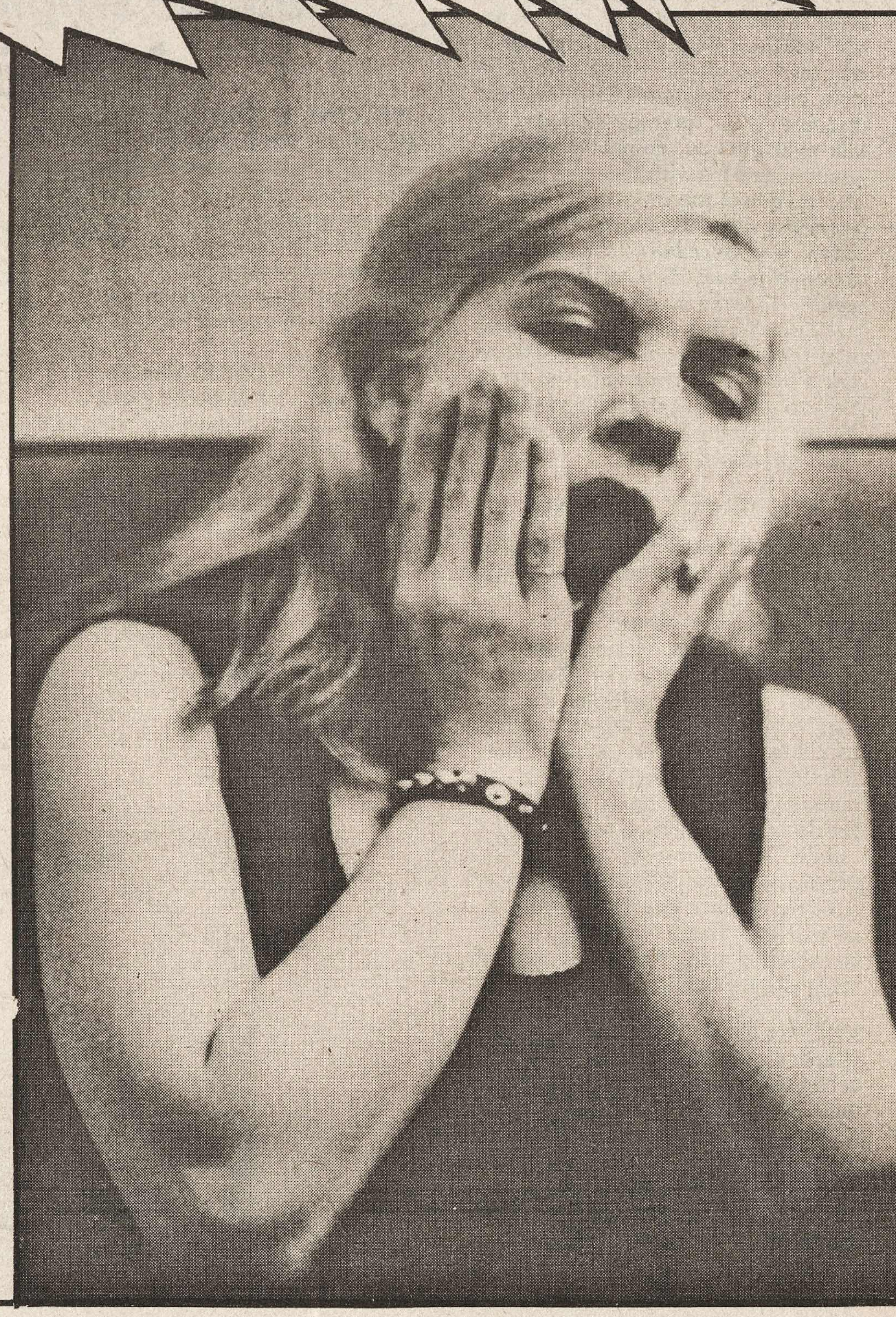
THE INFLATABLE doll seems to smile, like it's constantly saying "cheese". Mever mind the dignity. Three and a half decades in the USA is gonna erode any starlet's self-esteem.

"I manage to remain looking so young because I'm mentally retarded," Debbie quips lamely, her insecurity caused by the steadily advancing years and the knowledge that a pretty face may last a year or two but blonde bombshells in their thirties wake up one day to the realisation that sooner or later they won't be able to promote themselves forever through the luxury of their looks.

"I'm mentally retarded . . . actually, I think the reason that I

■ Continues page 50

HI THERE! WELCOME BACK TO THE SEXIST PIG SHOW!



SINGLES

REVIEWED THIS WEEK BY IAN DURY!!

CAPTAIN BEEFHEART: Sure 'Nuff 'N Yes I Do (Buddha). Eleven years old and worth every penny. Rumoured to be Lance Percival on guitar. If you are really on Pye you old bastard why don't you come and frighten some of your stablemates? Winner of a modern drumming prize as well.

BLONDIE: Denis (Chrysalis). It makes the heart water. Debbie Harry sings beautifully and everybody at London Airport whistles this tune already. Consequently this is up for high placements top in the threes. Denis does not wear tight trousers that make his balls look soppy and have poetic hair and he is French. A single.

TONIGHT: Drummerman (TDS). Raucous pop at good best and convincing best wishes. As Burt Reynolds said: "It is not always the breadwinner what misses out." This single is a hitty topper.

LONNIE DONEGAN: Rock Island Line (Chrysalis). A tribute item. Altogether more happy than a Gene Vincent remake but not as exciting as a real train. Beryl Bryden played washboard on the original and it was really her that influenced The Beatles without them knowing. If showbiz makes the world a better place, good luck Lonald.

EARTH WIND AND FIRE: Fantasy (CBS). For last year's June brides and people to close their eyes to kiss to. This record is honest and beautiful and a worthwhile razzle. Those who wish to fly like birds would be ill-advised to carry weighty cudgels.

LAMONT DOZIER: Sight For Sore Eyes (Warner Bros.). Coming along nicely; doing and very well. Every little helps said the wren as she pissed into the sea. Nobody wants any trouble it stands to reason.

ABBA: Take A Chance On Me (Epic). Everyone is aching to see this year's winter outfits, and just because Frankie Lymon is dead doesn't mean that Benny And Bjorn should really be producing Frankie Vaughan. Or Frankie Howerd. The bookmakers of light music are probably really good sports in real life. If this record was a racehorse it would fail its interview at the stud farm.

BILLY PAUL: Everybody's Breaking Up (Philadelphia International). This one is going under Lil's door to sweeten her up. This person has realised that silk makes a lot of difference, and he should do an album with Cilla Black if it seems like a good idea to the pair of them.

SQUEEZE: Take Me I'm Yours (A & M). Lil has been knocking up on account of the racket. Good flavours on this chap. Might upset the applecart and bloody good show. Some of the rotters in the dorm have got it in their tuck box. More rhythms and voices worth listening to. An absolute single.

ART GARFUNKEL, JAMES TAYLOR and PAUL SIMON: (What A) Wonderful World (CBS). Sam Cooke was great, and this interpretation of his song is by three men who know a lot of things. This is a lovely record of a smashing song and there are some super people in the world and everybody is pleased.

JOHNNY GUITAR WATSON: It's A Damn Shame (DJM). Mr. Watson is winking at himself and playing scat-ping guitar. The world is a better place owing to this person. It remains to be seen whether there is a place in the scheme of things and London Transport would be very grateful if they get their comb back.

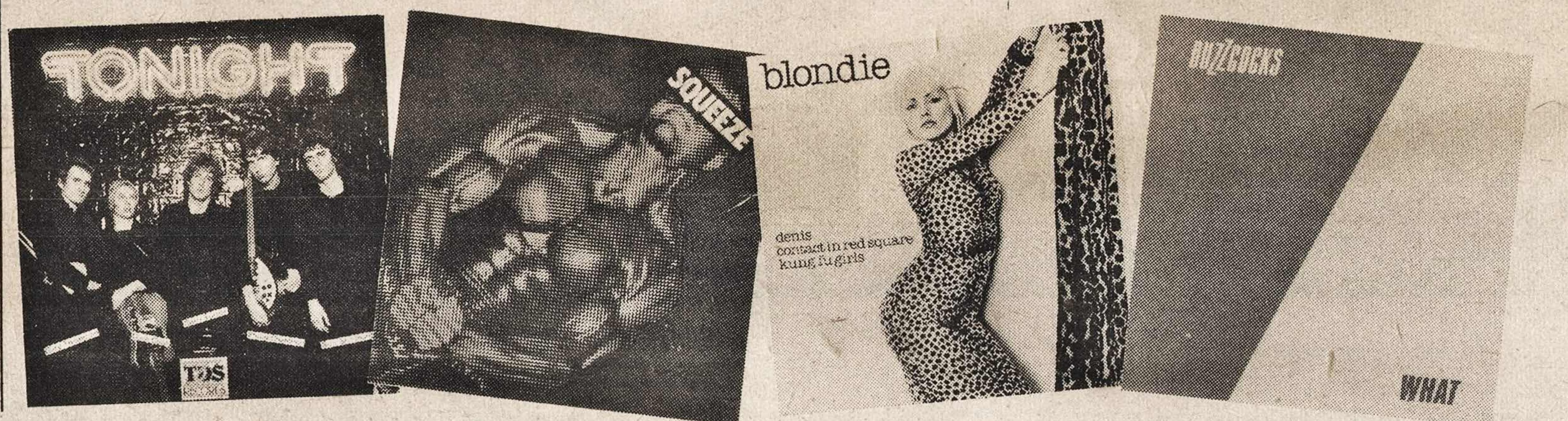
BUDDY HOLLY: Wishing (MCA). Granted, he is an old master and they can always sound fresh. Laurel and Hardy only made the one, apparently.

CLIFF RICHARD: Yes He Lives (EMI). And they phased his cymbals. The work of a great entertainer in his prime. Stevie Wonder and John Coltrane have both done music about Jesus also as well. Every time Cliff comes on, time stands still to this very day as we do now listen. Some say he lives in Hendon.

BUZZCOCKS: What Do I Get? (UA). A proper single. This seems to be pretty good and that is at least a positive note with which to end this. Reviewing records is easy.

Also, it takes much shorter to write the singles column, the quick way.

Mr. Dury adopts the classic Bo Bo Bolinski armchair pose for in-depth critical listening. *Pic: CHALKIE DAVIES*



ROCKERS TIME

Reggae singles reviewed by NEIL SPENCER

STAR SINGLE

TAPPER ZUKIE: New Star (New Star). The toughest DJ of '76 — when his "MPLA" single and album were omnipresent on the sound systems — steps back with what is easily his best disc since then, an impassioned rebel talk-over pitched against the ghetto gunman and his wilfully random destruction of the innocent: *"Seh every day a new star born / Seh every day a new prince born / Seh every day a new king born / Seh no shoot de youth / Give the youth man a chance ...* 'Zukie hurls his lyric forward with non-repetitive fluency that re-affirms one's faith in the much-abused art of the talk-over, and that augurs well for his forthcoming Patti Smith/Lenny Kaye-produced album.

VOCAL GROUP AN' T'ING

CULTURE: Natty Work On (Sky Note). This one's been around a while now but it's too fine to let pass without recommendation. 'The Cultures' on the label, but by any other name it's Culture of "Two Sevens Clash" fame with the same vocal and composing originality that made them the reggae *cause celebre* of '77. "Natty Work On" — metaphysical consolation for the Jamaican peasant class who toil "under the burning sun" — is produced by Sonya Pottinger and not (like the album), Joe Gibbs, but it's no worse for that as the swaying, shimmering magnificience of the dub side testifies. Seek out.

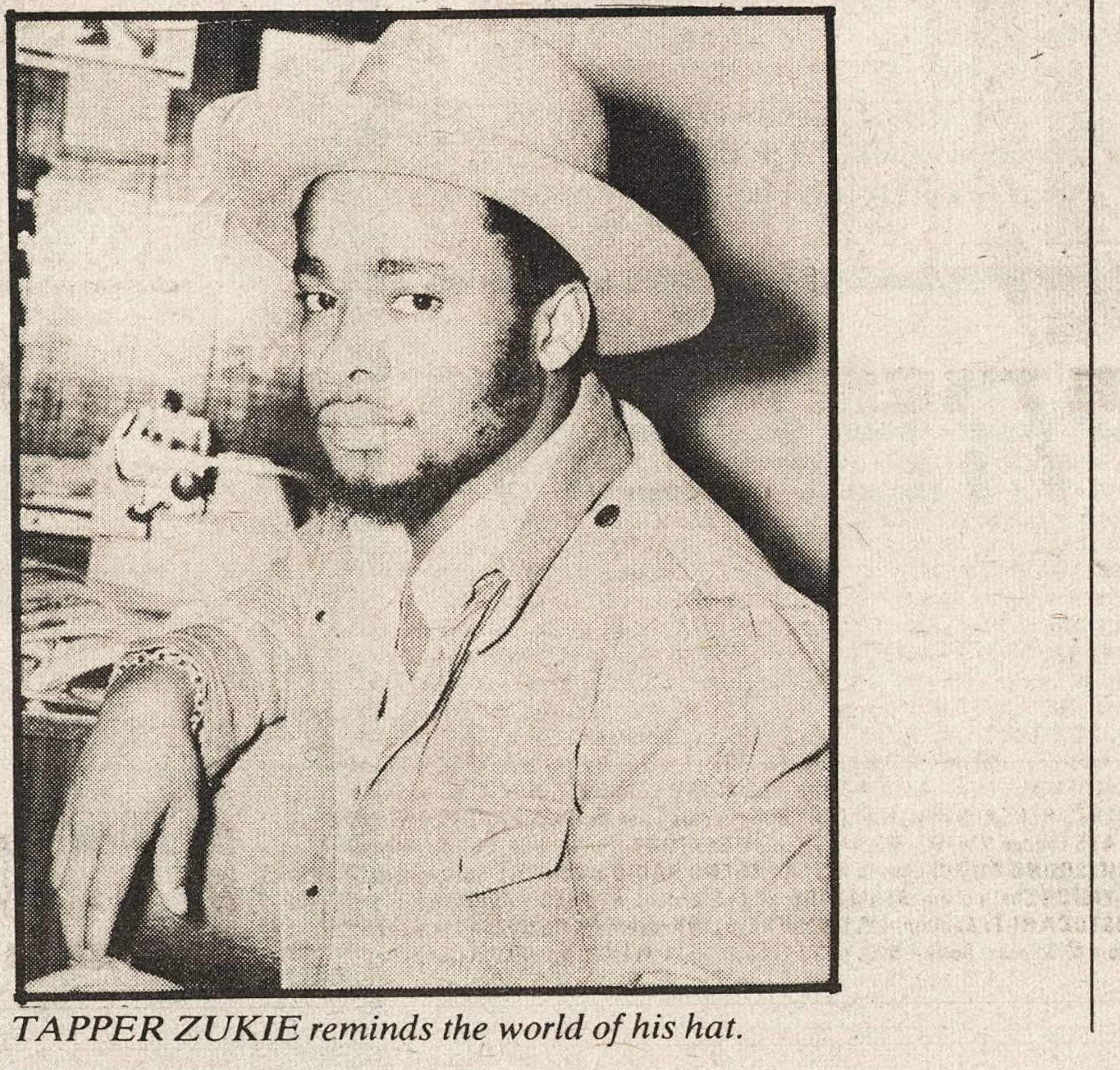
TWINKLE BROTHERS: Jah Army (Carib Gems). Under-rated vocal outfit whose singing is as delightful as their name. This stately admonition of the wicked isn't one of their stronger numbers but it still has the smooth, powerful uplift that these days only JA vocal combos (Culture, Gladiators, etc) seem to deliver.

WAILING SOUL: Back Out (Conflict). Re-activation / re-issue of one of '77's less appreciated records. This trio aim, as their name suggests, to take up where the old style Wailers left off; soaring lead vocal, mellow harmonies, strong melody. Add powerful Channel One production and dub to complete tasty recipe.

AFRICAN STONE: Choose Me (Tempus). A UK-based group, perhaps, seeing that it's written and produced by Dennis Matumbi whose characteristically smooth sound doesn't compensate for a routine song and sentiment. Dub is barely more interesting.

DR. ALIMANTADO: Slavery Let I Go / Find The One (Virgin). Virgin's expedition into Rasta country takes another ponderous step with this one-off 12" from the good Doc, which by the standards of his current hit, "Born For A Purpose", is unexceptional. Untypically weak melody gets scant support from low-key rhythm and spindly, Bowie-style alto sax doodlings. Flip is even less distinguished while in both cases the dub fails to excite beyond the occasional glimmer of what the man can do.

GREG ISAACS: Let's Dance (Nationwide). A who seh Chris Montez? A John Holt song actually, which has given one of Jamaica's most consistent hit makers another success. As catchy as the title suggests but hardly out of the ordinary. Check your pressing before purchase.



TAPPER ZUKIE *reminds the world of his hat.*

TALKING BLUES

DILLINGER: Mickey Mouse Crab Louse (Jamaica Sound). Jamaica's zaniest toaster — currently on tour here incidentally — issues a vitriolic warning against ladies of leisure behind whose glamour lurk unspeakable social diseases: *"Seh me carry her in me house fe give her a souse and she gimme crab dose / Seh me carry round the fire and she gimme gonorriahhh / Seh de gal deh a mickey mouse ...* 'Dillinger, aka Lester Bullock, sweats up a fair fever over the backing track of Leroy Smart's "Mr. Smart", and it's certainly more inventive than much of his recent work. Should appeal to those who've recently killed time reading the paper down the clinic waiting room. Like the Zukie single, no dub (shame) but a more routine toast. Definitely a better disc than ...

DILLINGER: Marijuana In My Brain (Papillon). Opportunist, gimmicky, and uninteresting follow-up to the gent's two-year-old "Cokane In My Brain" which is still successfully doing the rounds, especially among punk fans. Disregard.

BARRY MILITANT: Idi Amin Disco Blood Up (Conflict). Probably the dumbest reggae record I've ever heard lyricwise as Mr. Militant chimes in with sentiments like *"Amin sent fe free black people / First on the scene / Watch Amin".* Eulogising Idi Amin as a liberator of black people is rather like the British championing Adolf Hitler cos he happened to be white and powerful. Oppression comes in all colours *you* no see't Militant. To make matters worse, rhythm, production, and dub are all stand-out, as you'd expect from producer Keith Hudson who should know better than to think his "Torch Of Freedom" is currently burning in Uganda. T'ink again an't'ing.

DENNIS ALCAPONE: The Bounce (Ethnic Fight). *"Tell you no lie / I'm Wanted By The FBI".* Alcapone was, along with U Roy, one of the pioneers of talk-over, though he's been out of favour for a long time now. "The Bounce" shows the gent's style has changed little over the years and its old-time feel probably won't attract too many of today's punters. Nice to be reminded of former glories though.

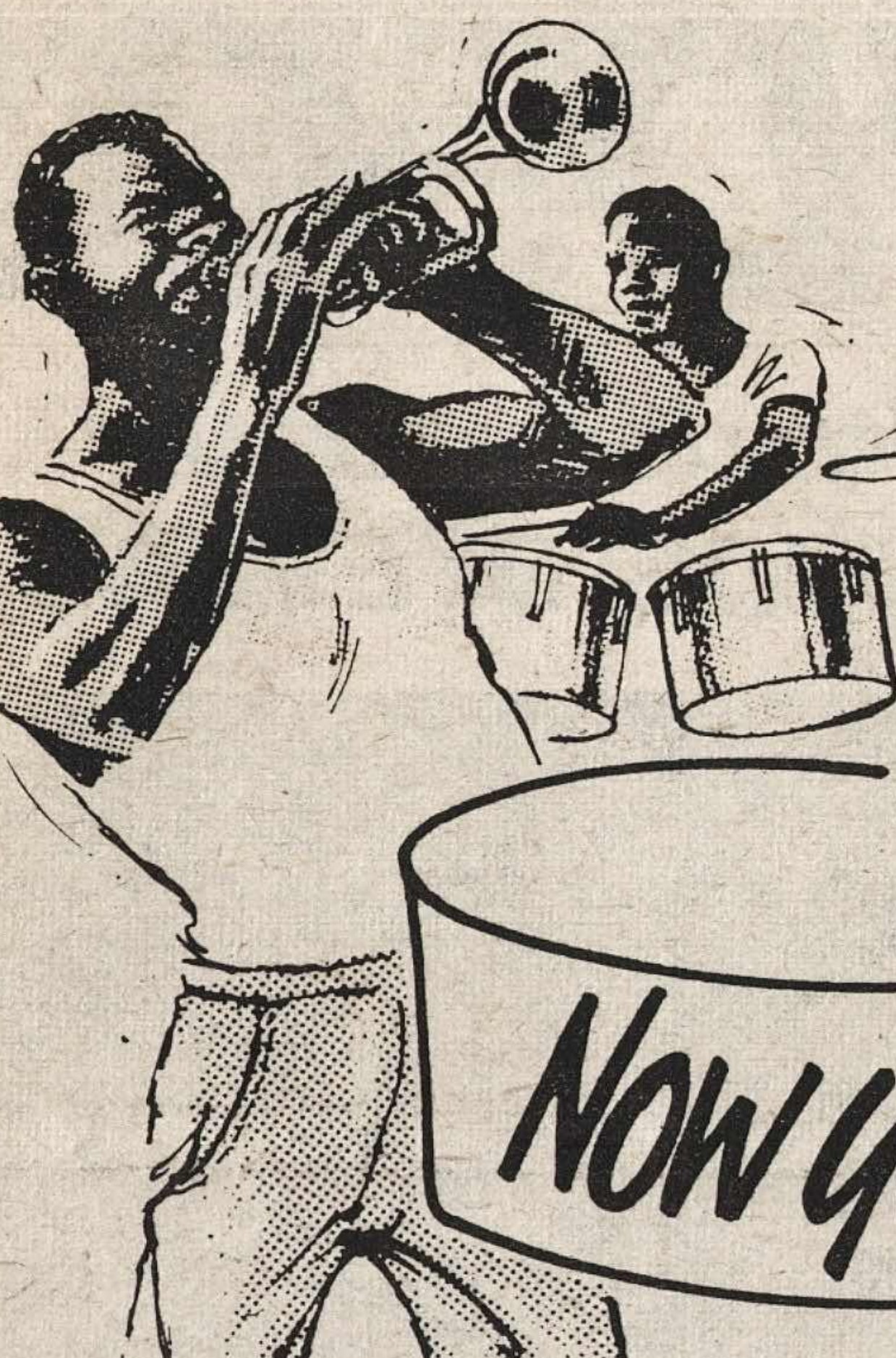
LOVERS CORNER

HORTENSE ELLIS: Unexpected Places (Hawkeye). Few of the romantic ballads that feature prominently in the reggae charts charge me with anything other than sloth, but this gracefully sung crisply produced melody is several notches above standard fare with some canny keyboard work. Keen dub too.

FREDDY McGREGOR: Love Ballad (Ethnic Fight). Slow, four-in-the-morning stuff that despite creditable torch singing and non-formularised backing fails to take flight. Clumsy production doesn't help, though dub has a little life.

CASSANDRA: If You're Not Back In Love By Monday (Lovers Rock). Standard dancefloor cover version of current soul hit lacking sensuousness and deliberation of the original (by Millie Jackson).

AMSTRAD



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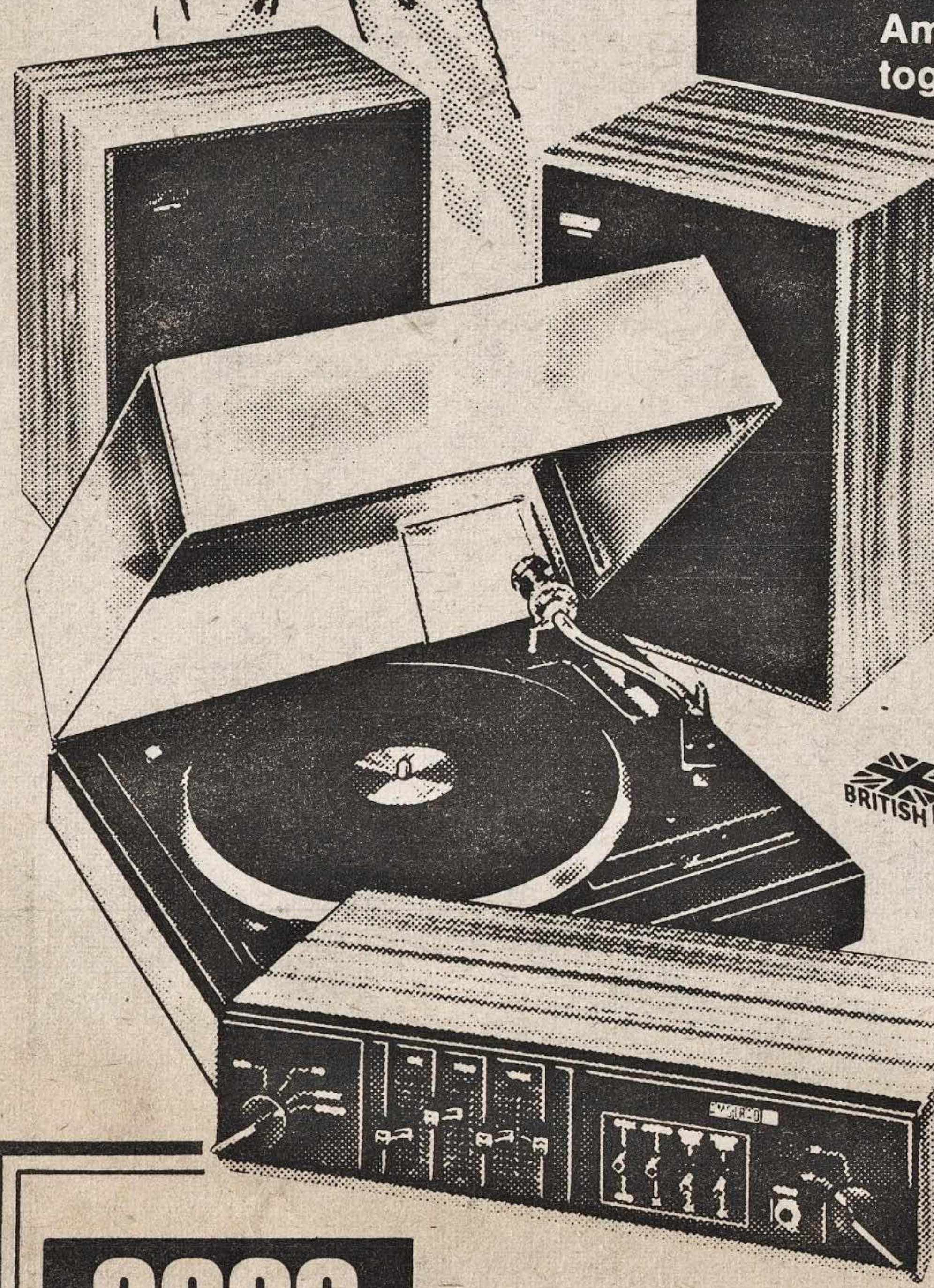

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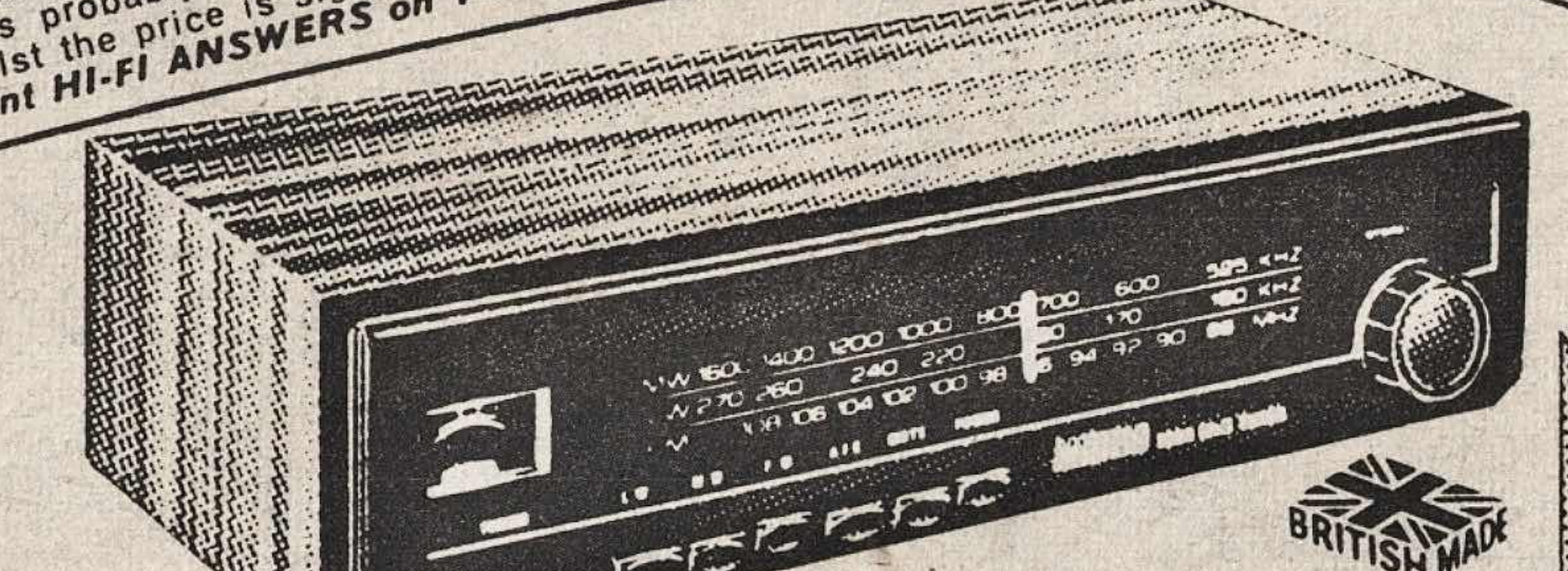

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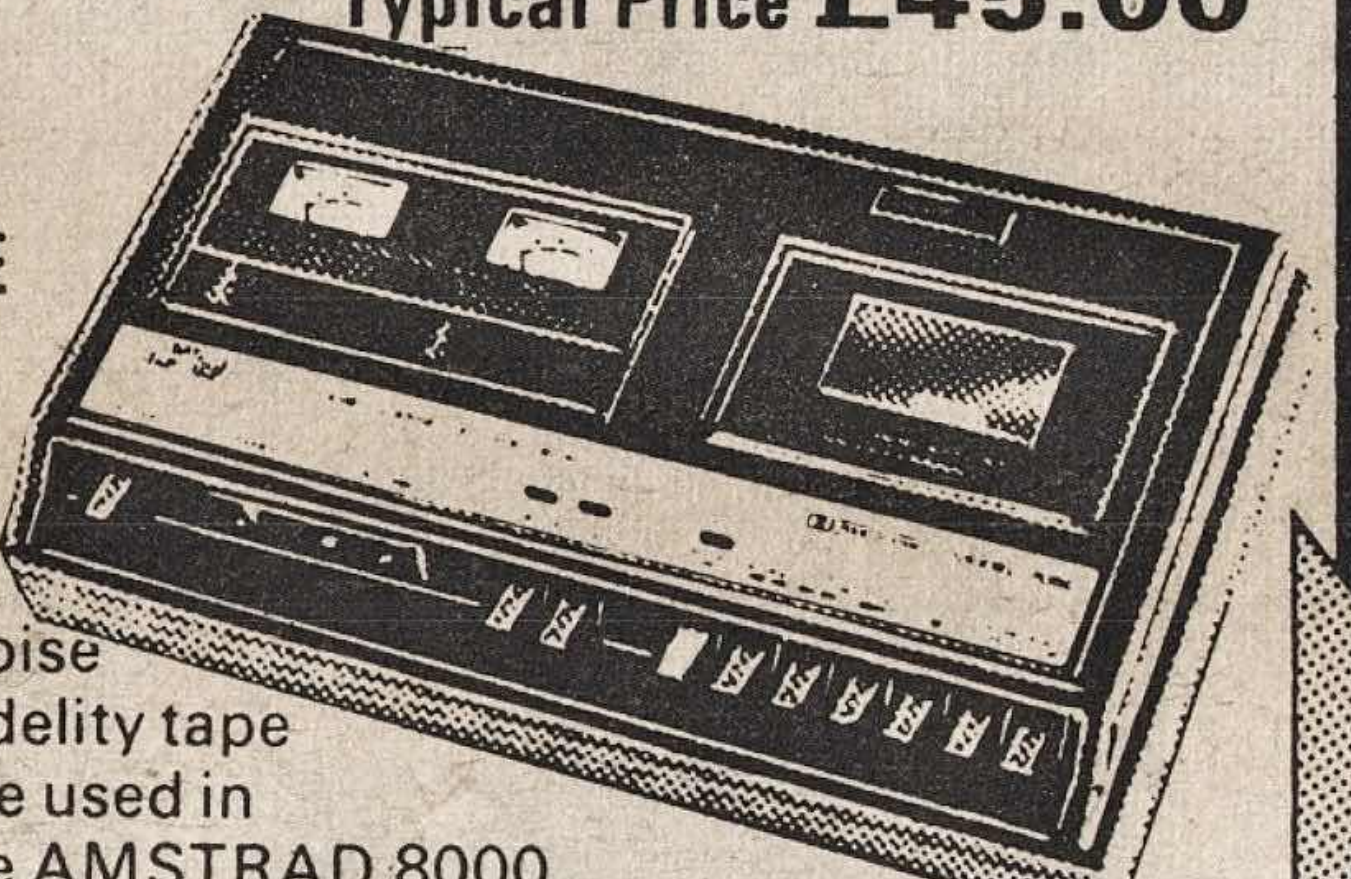

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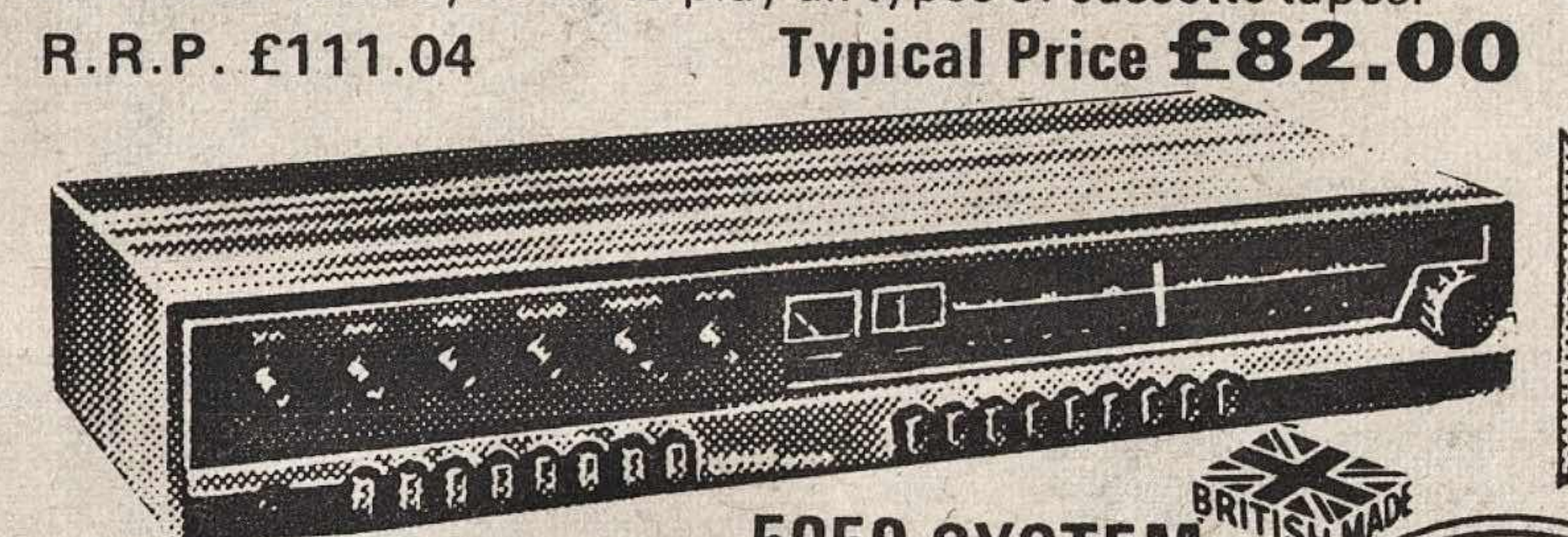

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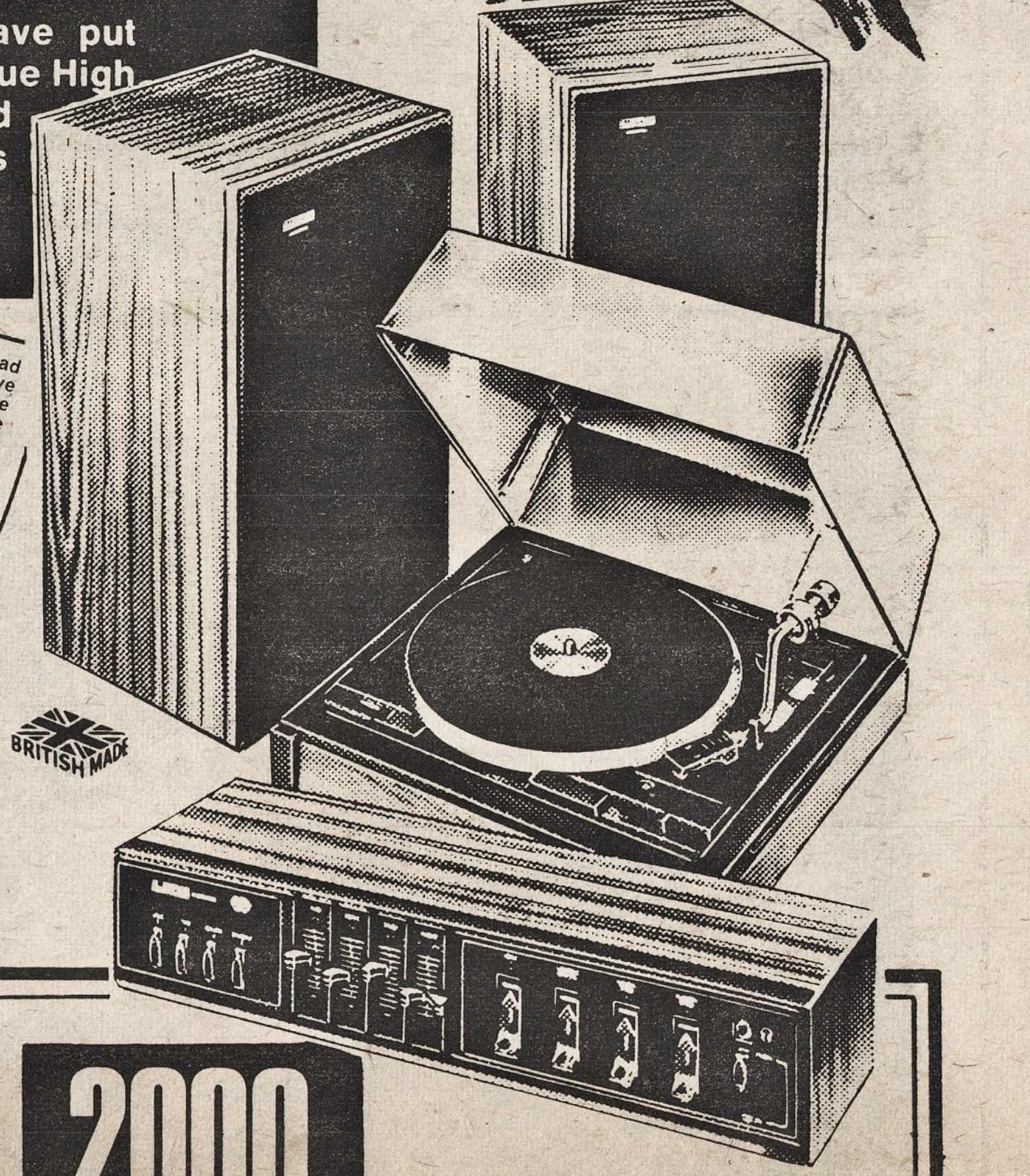

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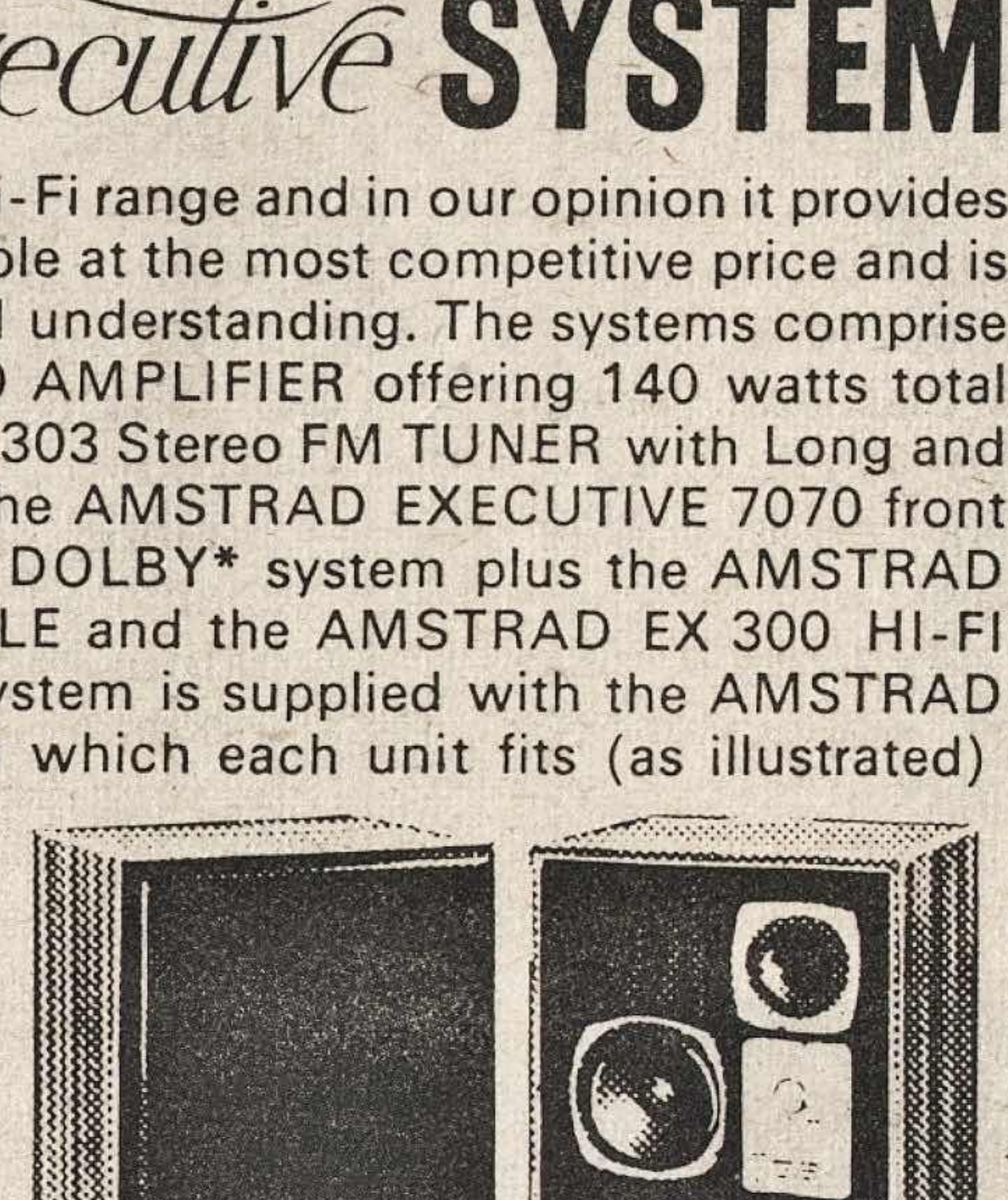

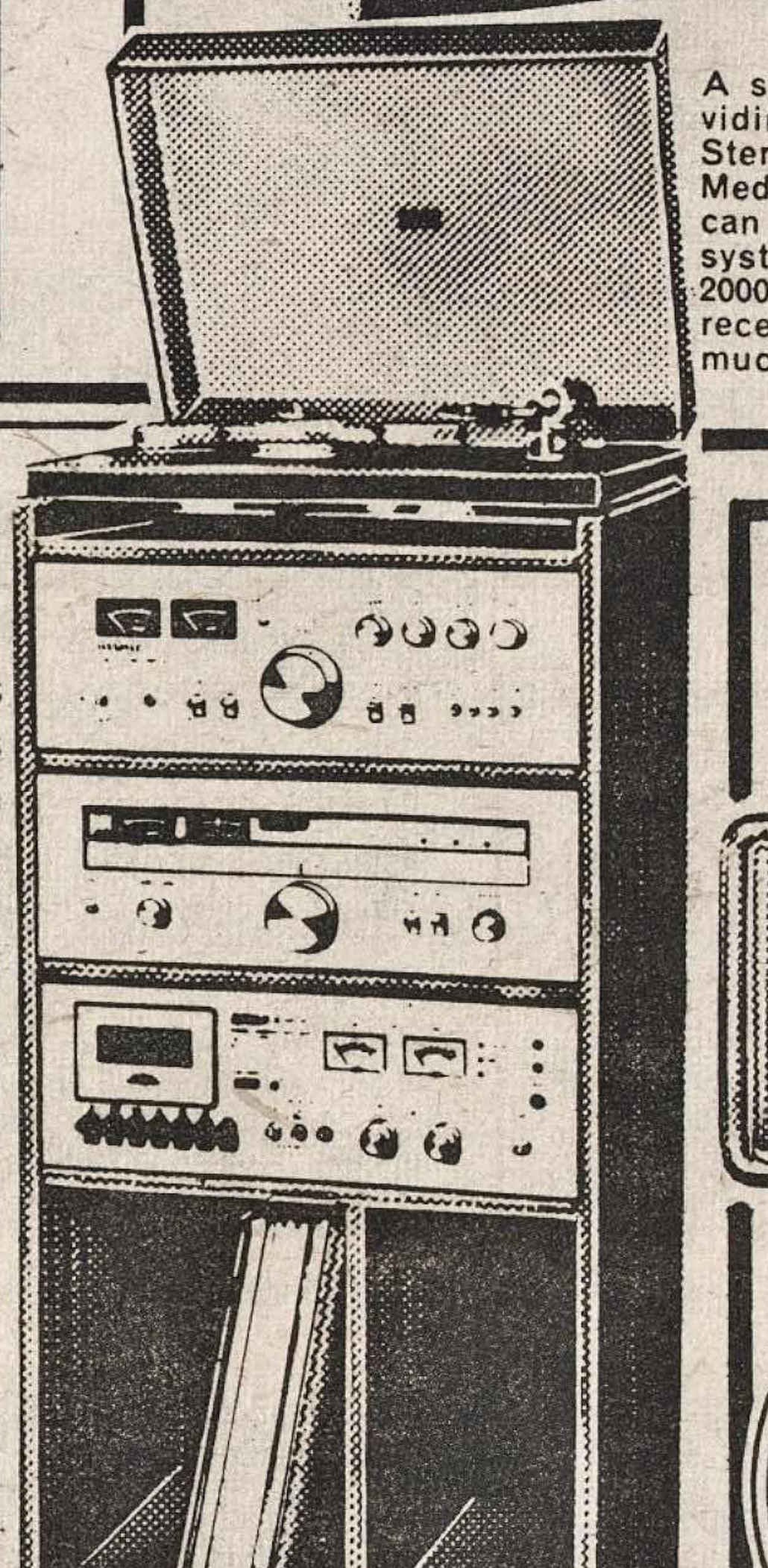

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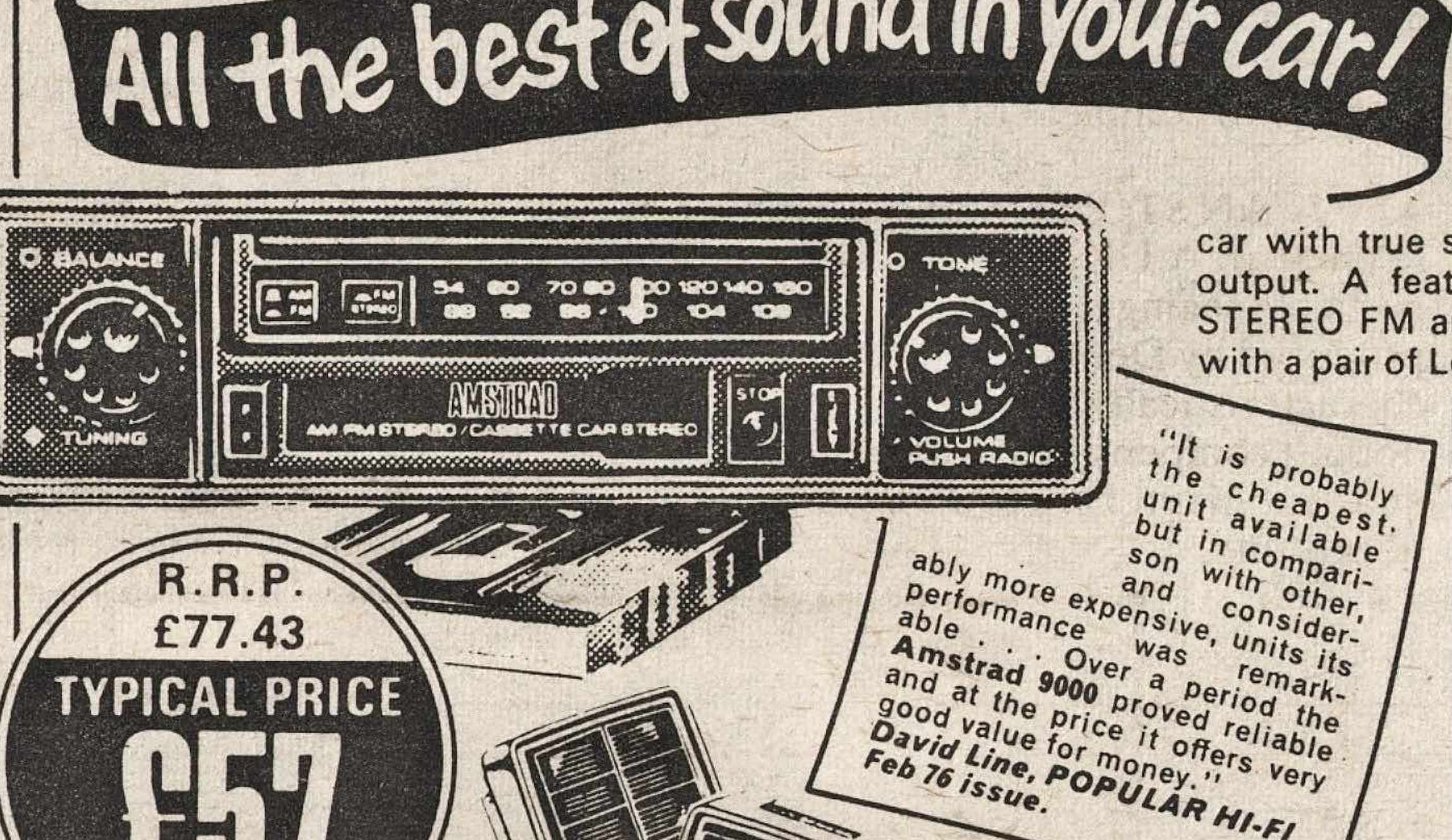

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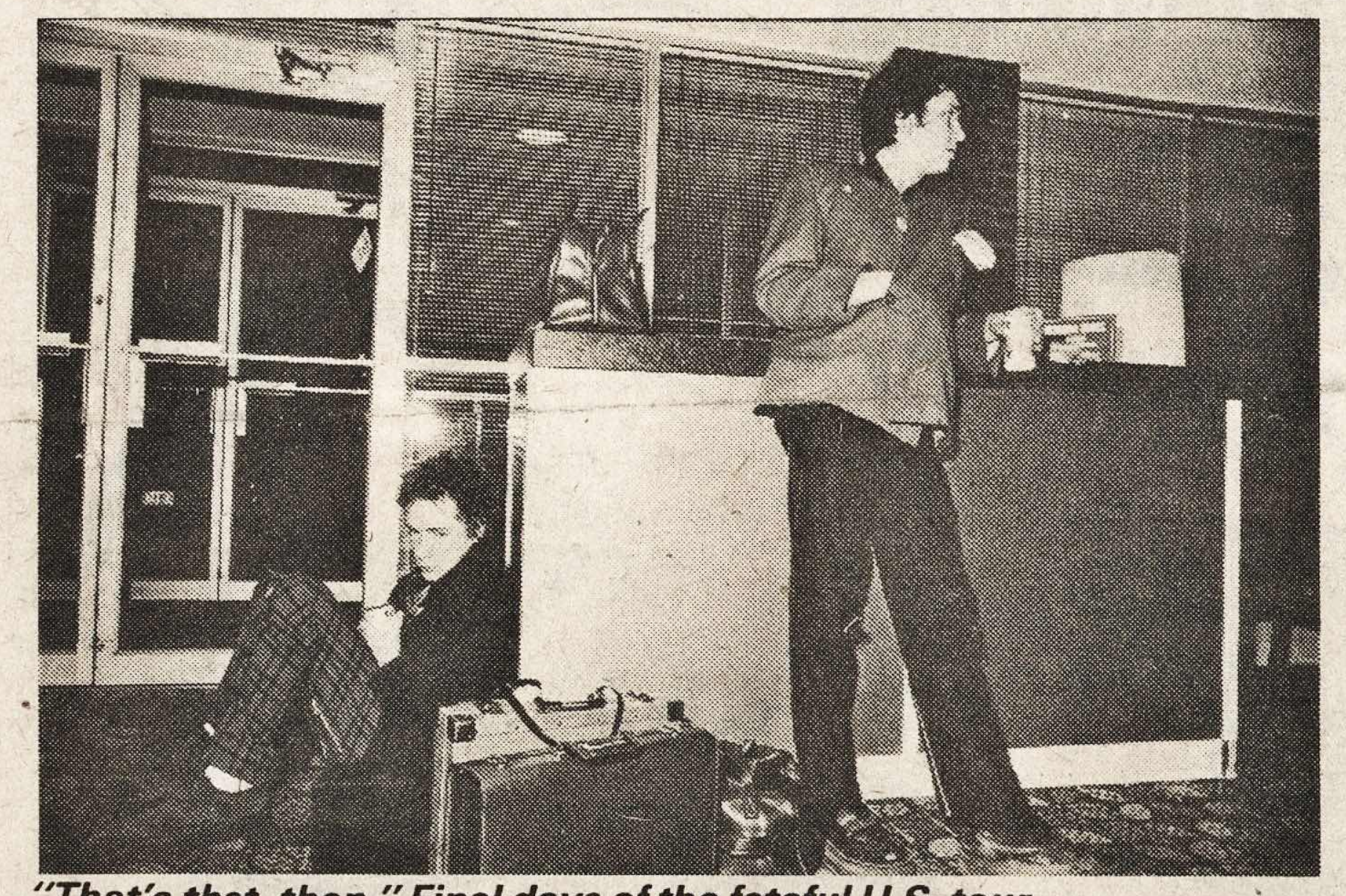
NME 3

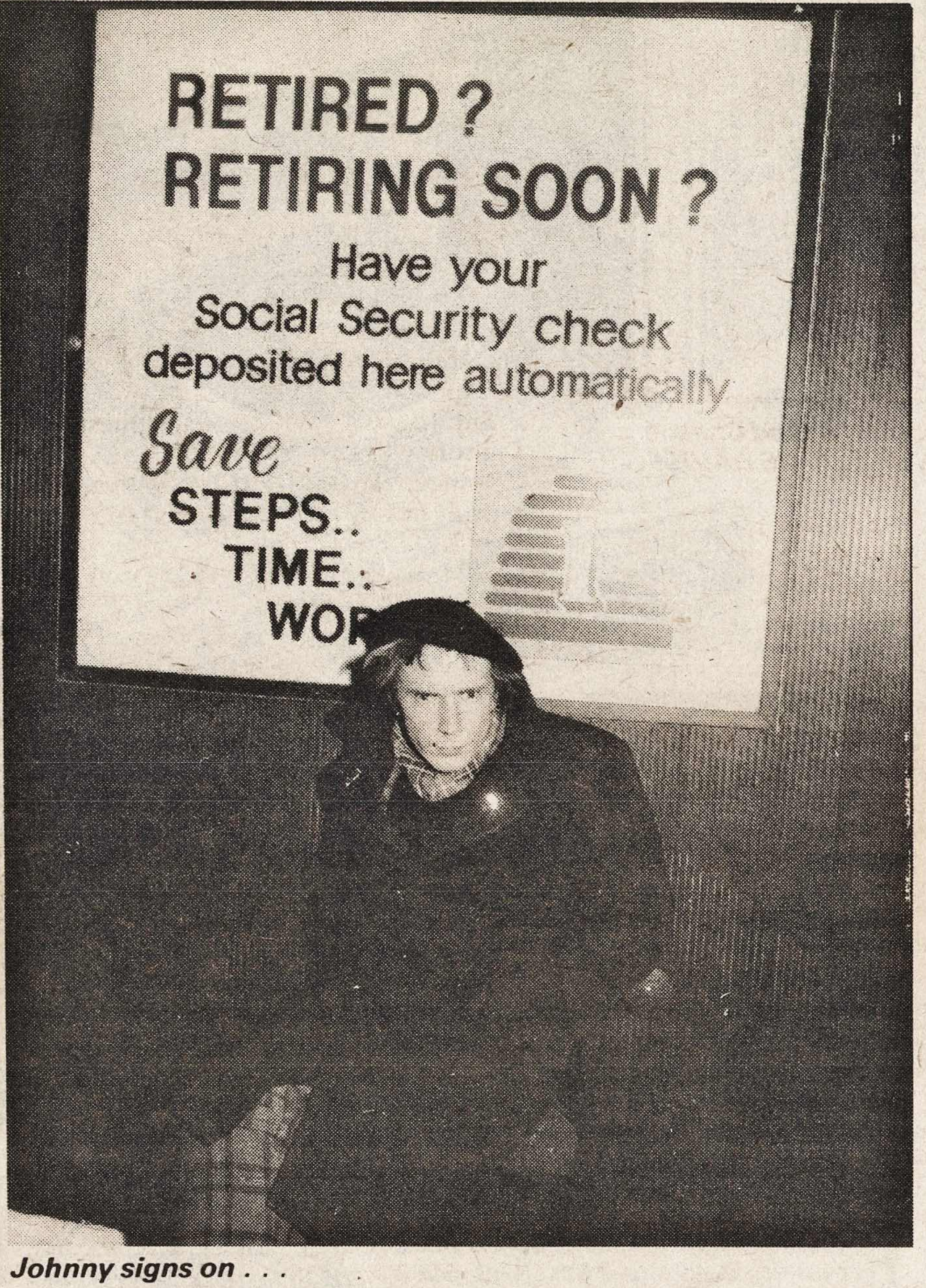
Special Commemorative

THE END OF

Section A: Four days in New York with dole-queue statistic JOHNNY ROTTEN. Photos: JOE STEVENS.



"That's that, then." Final days of the fateful U.S. tour.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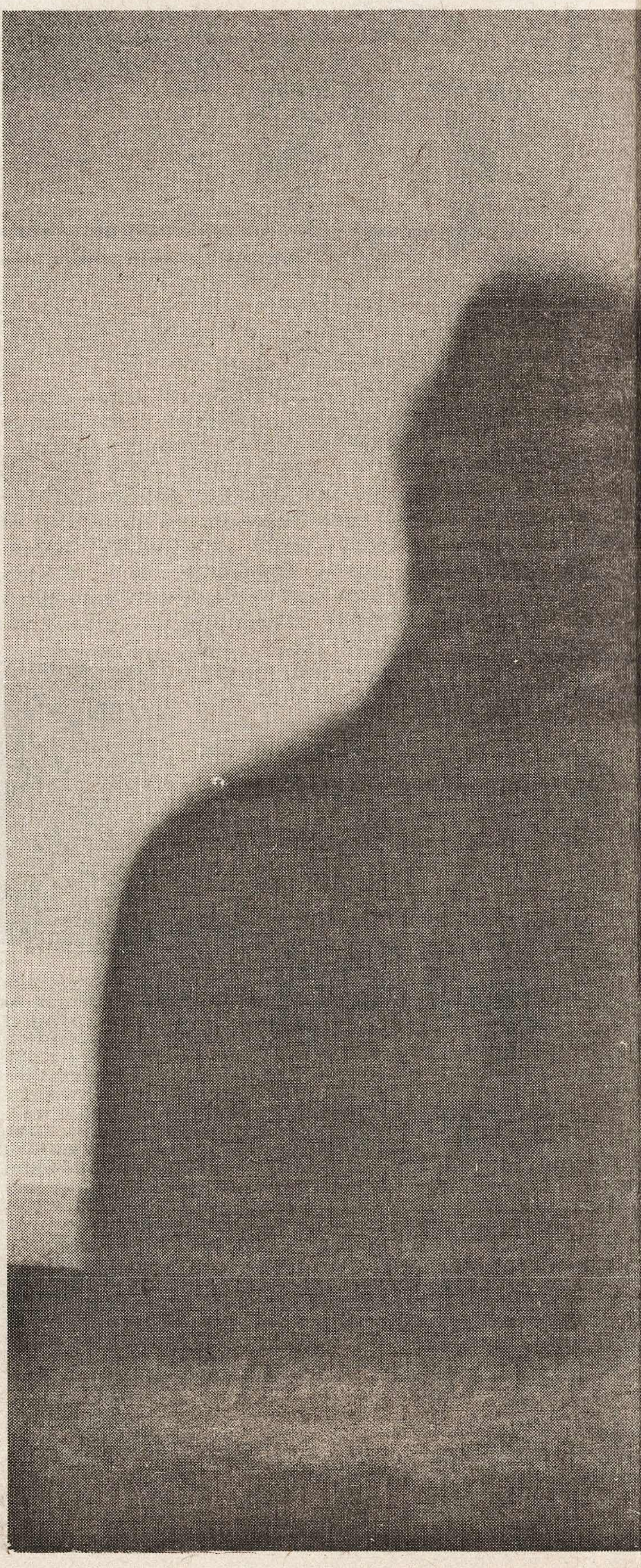
Johnny signs on . . .

. . . does the odd job here and there.

. . . tramps the streets . . .

Relaxes in Joe Stevens' playroom (actually the NME New York office) after a hard day's work . . .

Makes out on the town with a 12-year-old yummette.

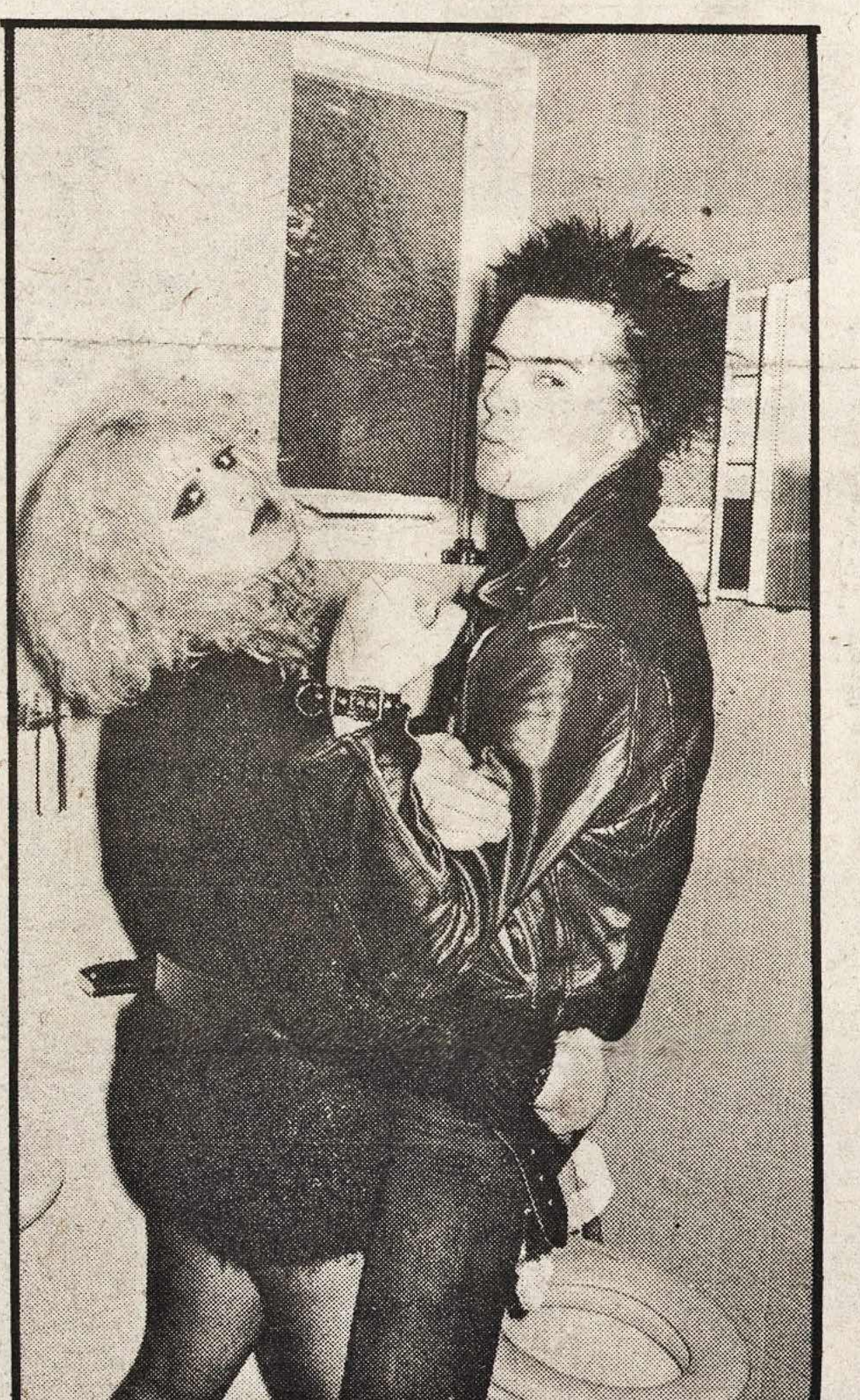


I don't want a holiday in the sun . . .

Sex Pistols Centre-Spread

THE AFFAIR

Section B: An evening with Sid and Nancy. The Odd Couple Behind Closed Doors. By CHRIS SALEWICZ.



Sid and Nancy at Phil Lynott's (and Chalkie Davies') place again. Pic: CHALKIE DAVIES.

SWAYING crazily, Sid Vicious clambers up off the bed. He manages the three or four steps to where, obeying live-in-lover Nancy's instructions, he removes the "God Save The Queen" tablecloth from the top of the colour TV and turns to his visitor. He doesn't appear to notice that he should first have removed the two glasses of fresh orange juice resting on top of the cloth. They tumble down the front of the TV set and onto the carpet.

In another corner of the room Nancy is experiencing her own problems. Almost frantically she opens a wardrobe and tugs at the handles of a chintzy, white, mock-Louis Quinze drawer.

Suddenly Nancy's kneeling there on the carpet, the handles and the front panel of the drawer having come away in her hands.

Looking just a little baffled, she glances up at me from the floor. "I take a lot of brandy," her New York accent shrills. "Pour a small one for Sid and a big one for me. Sid's not supposed to drink. Otherwise he'll die."

I THINK I know what must have happened. In fact, when Sid got stoned in the afternoon it must have seemed a really great idea to ring up the *NME* and offer an exclusive Sid-Tells-All interview. After all, it was really good stuff, apparently. Good enough to make you forget you'd only had eight hours sleep in the past four days, and that you were completely strung out on nervous exhaustion following that OD on the flight from San Francisco to New York, and that anyway you'd got such a bad cold as a result of your lung infection that, like some wonderful stroke of McLaren-ite symbolism, your voice really did sound much of the time like a death rattle. So much so, indeed, that there are moments during The Interview (sic) when this reporter has a twinge of bad conscience about his persistent questioning, as though perhaps he's being disrespectful to the dead.

Sid's not going to die, though. You've just heard that. Nancy's going to look after him. Even though they didn't splice the knot like they promised the Home Office they would so Nancy — an American — could stay in this country, she's going to stick around and care for him. Sid's okay so long as Nancy's around, Nancy repeats several times.

Oooooops!!! Sid's just put a caramel in his mouth. He's shut his eyes. His mouth has opened. The caramel has fallen out. Nancy is picking it up off the black sheets on the bed they're both slumped on. With an affectionate "You are a disgusting pig" she jams it back into Sid's still open mouth and pushes his jaw shut.

Actually, before we get on to the expected Pistols line of questioning, maybe we could have a word or two about the Sid 'n' Nancy relationship. After all, this is probably just as valid in explaining The Split as J. Rotten having turned into an unbearable prima donna, which is what will shortly be claimed.

At first Sid 'n' Nancy do seem just like cartoon characters. In fact, seeing Nancy sprawled out on the bed watching TV and nagging away at Sid to stop nodding out and to at least have the decency to answer the guy's questions because you invited him over here, it seems that maybe it's only her black leather and rubber outfit that prevent her from being seen as the cliched U.S. home-mate she really is. All she needs to complete the picture are a few copies of *Modern Screen* to add to the box of candies beside her.

After a while, though, the scene becomes clearer. Despite the times Sid has rammed Nancy's head into assorted pieces of masonry they still really love each other. In fact, the public beatings they inflict on each other are just the ultimate Sex Pistolian extension of the relationship enjoyed by couples bound together by their mutual loathing, and in whose company everyone else is embarrassed by their constant bickering whilst the pair themselves really get off on it. You must know a couple like that.

Similarly with Sid's apparent masochism. He denies that his practice of occasionally gouging chunks out of his body is, as has been suggested, at all sexual in origin. Just as the beatings inflicted on Nancy are also probably not of a sexual nature.

In fact, it's closer to post-adolescent angst, like the time you might have come close to biting a hole right through you hand when you couldn't answer any of the questions on your chemistry paper — and, more to the point, you couldn't even figure out *why* you should be expected to have to answer any of them. So when life as a Pistol, which once again is a real extreme, gets a little *too* confusing Sid reacts by whipping out a blade and shoving it in his arm.

The cuts on his hands appeared, he says, when he became blood brothers with the Pistols U.S. road crew.

"Everything else is done," he says, "when I get so annoyed over something that I need an enemy — somebody who's done something to me — so that I can take it out on them and beat them to pulp.

"And I always find I'm sitting in a room with a load of friends and I can't do anything to them, so I just go upstairs and smash a glass and cut myself. And then I feel better."

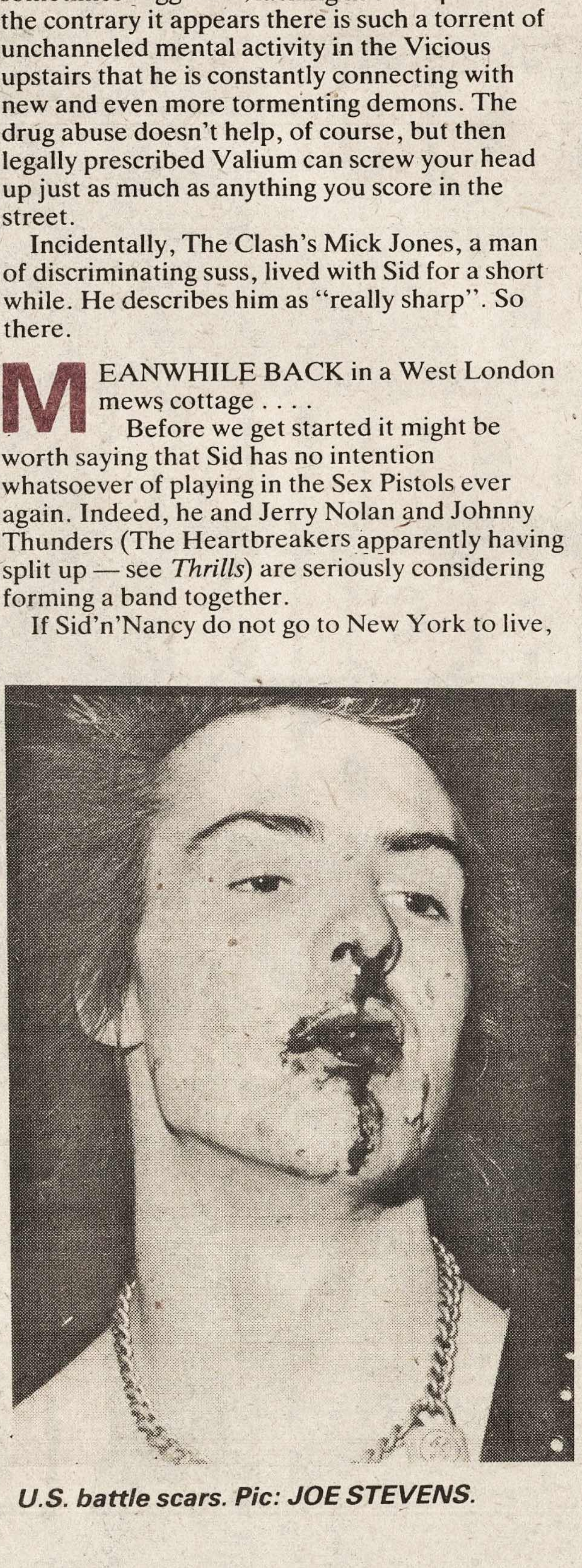
It seems also that Sid is not, as has been sometimes suggested, lacking in brain power. On the contrary it appears there is such a torrent of unchanneled mental activity in the Vicious upstairs that he is constantly connecting with new and even more tormenting demons. The drug abuse doesn't help, of course, but then legally prescribed Valium can screw your head up just as much as anything you score in the street.

Incidentally, The Clash's Mick Jones, a man of discriminating suss, lived with Sid for a short while. He describes him as "really sharp". So there.

MEANWHILE BACK in a West London mews cottage . . . .

Before we get started it might be worth saying that Sid has no intention whatsoever of playing in the Sex Pistols ever again. Indeed, he and Jerry Nolan and Johnny Thunders (The Heartbreakers apparently having split up — see *Thrills*) are seriously considering forming a band together.

If Sid'n'Nancy do not go to New York to live, as is currently under consideration, they will no doubt continue to live in their mews cottage, and it's worth mentioning — just so everything is out in the open, as it were — that although the seven-year lapse on the cottage was bought with Sid's money it is held not in his name but in that of Sophie Richmond, Malcolm McLaren's secretary. This was because they knew they'd never get anywhere in their own family name of Vicious, and no doubt the affair was carried out with all due probity.



U.S. battle scars. Pic: JOE STEVENS.

Sid is still a little miffed that the Pistols were never on a higher wage than £60 a week, and although he and the others would be bought whatever they wanted in the way of stereos, colour TVs and the like, Sid says they'd rather have the money in their hands to go and buy it for themselves.

He's also a little miffed that he hasn't yet seen any royalty statements, but these things do always take time, of course.

Besides, the McLaren anarchic spirit would no doubt ensure that everything was handled with all due forthrightness, and Sid does say that Malcolm's really helping him out at the moment.

OKAY: ROLL IT!

Reporter: "Sid, perhaps you could expand on what was written in last week's *Thrills* where it was said that you and Malcolm both decided you'd had enough of the band on a car ride out to San Francisco airport. Perhaps you could say exactly what it was that decided you on that."

Sid: (pause) "What was the question again? I'm sorry. I'm really tired."

Nancy: "Sid! WAKE UP, willya. You gave the guy an interview AND NOW YOU'RE FUCKING SLEEPING!"

Sid: "You know, I said to you 'If this American tour doesn't work out . . .' I decided that . . ." *(Sid takes a small nap).*

Nancy *(elbowing Sid in the ribs):* "He told me that if John didn't straighten out on this American tour then he was going to quit." *(A further elbowing in the ribs).* "NOW GO ON!!!"

Sid opens his mouth into the shape of assorted words several times.

Nancy: "We can't understand a word you're saying, Sid. Take some of that cough syrup." *(To me)* "He's got a really bad throat. He's been very sick."

Sid musters his energies *(almost pleadingly):* "Well, do *you* know what I mean? Well *you* tell him."

Nancy delivers a diatribe against John Rotten. Her critical appraisal compares him to "a piece of shit". She also, speaking by proxy for Sid as she constantly reminds me, complains about Rotten's "nigger-wop skank dancing", bitches that he no longer put anything into his stage performances (a justified criticism going on the evidence of a recent U.K. gig I witnessed), that his clothes were horrible and that he'd become so paranoid he believed gangsters were following him around.

"But," she concludes, "it'd be better if you told him, Sid, because you were in the group."

"I think," Sid manfully attempts speech, "Malcolm's completely finished with the lot of them. As far as I can ascertain . . . *(he almost nods out)* . . . As far as I can ascertain he's . . . he's really helping me a lot."

You've talked to Malcolm since you came back?

Nancy: "Yeah."

Sid: *(Indecipherable)*

Nancy: "TALK LOUDER."

Sid *(almost tearfully):* "I'm *so* glad I'm out of that group."

Okay, Sid. Stay awake now. Tell me: was it just John Rotten that, in your opinion, was wrong with the group? Or was there More in your opinion wrong with the group? Than Meets The Eye?

"It wasn't only John . . . we were so untogether. We hadn't played for so long that they lost all enthusiasm. And I lost mine for them.

"Do you remember that gig when Matlock was in the group at the Screen On The Green? I was with the Flowers Of Romance then. After the gig we went home — Vivienne Albertine from The Slits and The Clash as well — we said; 'There's just no point being in a band. We might as well give up because that show tonight was just so fucking incredible'. And now I'm very pleased that it's all finished.

"And after 'Bodies' we hadn't written no new songs. And . . . can I have some spray?"

Sid takes mammoth hits off an inhaler which presumably he has for his lung condition.

Fortified, he continues: "I'll tell you exactly what happened, right?

"I was staying with some friends in San Francisco. Malcolm phoned me and told me he

CONTINUES OVER PAGE

There's no point in asking you'll get no reply

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SID & NANCY & GREY GARGOYLES

(Grey gargoyles!!!)

FROM PREVIOUS PAGE

was coming round in a cab . . ." Though his lips are still moving the actual vocals have disappeared into an inaudible whisper.

"WAKE UP!!!"

"And then we discussed JR . . . *inaudible* . . . Malcolm said John was becoming like Robert Plant. Just behaving like an idiot."

Nancy: "He was just becoming like Rod Stewart."

Sid *(self-parodyingly?)*: "Hey, I could be Rod Stewart."

I REMIND Sid that a couple of months back he'd told Nick Kent he thought the Pistols were "the greatest band in the universe". Had he changed his mind about that or was he just unable to work with them?

Sid nods off.

Nancy awakens him with a kiss.

Sid sighs: "I'm sorry I'm like this but I'm a bit out of my brain. I haven't slept for about four days."

Well, let's forget that one and try again: Did you dislike what the Pistols finally came to stand for?

"Yeah. But that's basically down to John, because he was what the Pistols were all about."

I must say, Sid, this state you're in does seem to exemplify what's been said about your being the next candidate for the rock'n'roll mortuary. Obviously you know people say that about you?

Sid is unable to reply because he's in the process of nodding out again.

Retrieving Sid's cigarette from where he's put it down on the sheets, Nancy takes over for a while.

She tells me that Sid is totally exhausted because he's been working so hard. He was, she claims, the only Pistol who used to turn up for rehearsals three or four months back when the band was supposed to have been practicing. "Sid, you're even *snoring* now!!! Wake up! *JESUS CHRIST!!!*"

She also tells me that Sid wrote "four or five tunes" and that the other Pistols wouldn't listen to them.

Sid wakes up. Managing to spill only a little of his coffee over Nancy he sits up on the bed and resumes his rap: "It's my belief that they tried to sack me because . . ." He slips back down again.

Nancy *(rapidly)*: "Because Steve and Paul wanted an easy way out."

Sid *(making a true effort)*: "They couldn't confront John. So they put it all on me so that if I left the group they could go, too."

Nancy fills in. According to her, Steve and Paul had both wanted to leave the Pistols for some time but had wanted someone else to make the first move for them: "And all the time they would keep lumping it on Sid. So finally he said 'That's it'."

Paul and Steve had wanted to leave, says Sid, raising a new spectre about which he is unable to be more specific, since "we got that tax thing and started losing all our money."

He continues: "Paul and Steve had wanted to go to Rio De Janeiro . . ." He halts.

"CONTINUE!!" says Nancy.

Sid *(unintelligible)*:

Nancy: "Try and talk intelligibly!"

Sid: "They built those grey gargoyles because . . ."

Nancy: *"What the fuck has grey gargoyles got to do with it????"*

Sid: "Oh well. It'll be a funny interview. I'm not capable of talking intelligibly. Can't you do it?"

AS YOU MAY see, it is not really feasible to discuss with Sid such vital points as the ramifications on the punk movement of the Pistols' having split on their U.S. venture. No, Sid isn't exactly up to theorising today. Pointless to query why the Pistols went to the States when they did, or why a strength-in-numbers punk package — a U.S. version of the "Anarchy" tour which Clash manager Bernie Rhodes told me had been discussed with McLaren — never happened.

We do learn though, from Nancy, that Sid's non-musician status, when he joined the band had caused a certain dissatisfaction within the ranks of the two playing members: "Steve was always jealous. He said that Sid was really shit, y'know."

Owwww, Sid.

Do you think you can play bass properly now, Sid?

But Sid's nodded out again.

Nancy: "He plays in a Dee Dee Ramones' style that some people think isn't playing. But that's damn fast, man. We were over at Phil Lynott's. He couldn't play as fast as Sid. Sid plays melodic. He missed less notes than anybody else in that band. And I'm not just speaking from bias. Ask Sid. I'm always honest about everything. If he played shit I'd tell him. Sid, use the ashtray *not* my foot! You've already burnt me *three times!!!*"

Ah. Sid's eyes are open. Let's leap in quick: Sid, do you think the Pistols got swept up in the consequences of the aggressive way they approached things in the first place?

Sid nods *(in agreement, as opposed to out)*: *"They* have. Yeah. One of the things that saved me was . . ."

Nancy: "Me."

Sid *(ignoring her)*: "I'm more . . . I'm more animal mentally than any of them. I don't think about what I do very much. We just kind of *do* things."

Nancy: "We're spur-of-the-moment people."

Sid: "And I just found they were playing very safe. In Atlanta this guy started going on at me about cutting my throat and spitting at me . . ."

Nancy: "I CAN'T *HEAR* YOU!!!"

Sid: "This guy in San Francisco . . . ummmm . . . gave me some spaghetti bolognese . . ."

Nancy: "What are you talking about? *Spaghetti Bolognese??* What was the question, Chris?"

Chris: "I'm afraid I can't remember any more."

Sid: "When we played in Dallas — that's a cowboy town . . . Ummmm . . . It was on this kind of slippery floor . . . and this guy spat right in my face so I booted him in the face and hit him over the head with my guitar. It got me really mad. And the others said I'd ruined the show because it'd got no continuity."

Nancy: "Can you believe that? The Pistols used to jump into fights."

FOR TRUE PARANOIDS like myself perhaps the most sinister aspect of the Pistols' split is the manner in which, if it really was directly linked to J. Rotten's ego problems, those problems first manifested themselves during the aftermath of the Grundy/"Anarchy" incident/tour fiasco. In other words, in a predictably insidious manner, the Pistols have possibly been broken by the Establishment they set out to ridicule.

Although much of the nervous atmosphere surrounding the Pistols camp is related to unprovable or intangible suspicions Sid, too, had also heard more concrete rumours, such as machinations to prevent "God Save The Queen" being No. 1 in some charts during Jubilee Week.

Specifically, though, Sid claims the internal balance in the Pistols altered drastically after John had been knifed in May of last year.

"Ever since John got beat up," he tells me, "he's never gone out unless he's had about 30 people with him. That just finished him off."

It seems everyone in the Pistols camp was badly affected by that incident, including Sid and Nancy. Nancy: "All of John and his big strong friends and me and Sid were together and we heard this knock on the door. And we thought 'Oh fuck!' "

Sid: "And I had a pan of boiling water and I pulled out a switchblade."

Nancy: "We had knives and chains. And when we went to the door there were about five tiny kids wanting our autographs. We had to laugh."

Where were you living then?

Nancy: "In Chelsea Cloisters."

Sid says he joined The Sex Pistols because he wanted "fun"; because he wanted to be a rock'n'roll star. At the same time, though, he obviously felt commitment to what it was the Pistols stood for.

Pic: JOE STEVENS.

"Yeah," he nods, "but that was at the beginning. I was over-the-moon about joining them, then. They were so good at those first gigs at the Screen On The Green.

"But cos we weren't playing any gigs there was no incentive to write any new songs. It all seemed futile."

But whose decision was it that the Pistols weren't playing any gigs?

"Like I said, Malcolm picked me up in San Francisco . . ."

No, no, Sid. Why weren't the Pistols playing any gigs in the U.K. earlier last year?

"Because our agency Cowbell . . ."

Sid appears to drop off for 40 winks.

As I'm packing away my tape recorder Nancy tells me she's going to get Sid to go away somewhere on holiday to get his health back in shape. Morocco, I suggest, might be a good place for them to visit. Plenty of smoke and at the same time plenty of clean air.

At the mention of this Sid shakes his head worriedly. "I think fresh air might kill me."

ALBUMS

Pic: CHRIS STEIN

I ENJOY BEING A GIRL!

Says Debbie Harry

BLONDIE
Plastic Letters (Chrysalis)

BEARING IN mind that "you might just as well fall flat on your face as lean over too far backward", it's a good job Blondie aren't out on the edge.

Old, cold and cuddly Debbie Harry fails to raise that dangerous rhythm within Blondie's new 'democratic' pose. The bassist has been replaced and a superfluous guitar added , leading Blondie's hired enthusiasts to tout the product as "a deeper and infinitely more substantial sound that allows for repeated listening".

For the wide-eyed and earless, maybe. The lead guitarist has swooned to too many Lita Ford axe-binges while the little twiddles of "deeper" and "substantial" electric progress niggle at my patience with all the allure of crumbs in the bed.

Gone is the soft-focus cameo clarity skimming the waterfront of a blonde's lifestyle — surfing, vice raps, gang warfare, Chinese girls, giant ants and catfights. Instead "Plastic Letters" broods over lechers, crushes and misery in finely-graded grey. Awkward echoes of The Beach Boys, B-feature cliches and Iggy Pop, these sources are milked in desperation, by no means indelibly stamped even after three decades of media memories and teenage awe.

Almost every song in Blondie's first collection could have been written fifteen years ago (what higher praise?).Here, only the cover version and imminent single "Denis" could survive in the jukebox jungle. Efforts such as "I Am Always Touched By Your Presence, Dear", "Contact In Red Square" and "I Didn't Have The Nerve To Say No" choke on their own cute narrowness, at once both indulgent and throwaway.

The new egalitarianism does not unite the band but shatter it, each member making his bid for stardom, bursting fervently into fruition whenever Debbie takes a break, their various voices and musical armaments forever at the ready. Their attempts to so impress their personalities have somehow blurred Debbie's own irresistible cariacature of a voice that reflects the shades of Nico, Siouxsie Sue and Patti Smith. Her emotion-by-numbers tones and Destri's pure and tawdry Farfisa organ wallow in the mediocrity of the levelling mix and the nose-to-the-grindstone, shoulder-to-the-wheel pose the posse now strike.

That singularly antiseptic crispness of sound and diction are as dead and buried as the leader of the pack; one syllable words are tugged into three-beat yawns. "Denis" is the exception, a Spectoresque reject spliced with a verse of French dressing, which Debbie swallows in one gulp.

"Plastic Letters" is a blander, blonder version of another New Jersey girl who didn't get the chance to record her heroes, roots and American dreams until she'd sat it out for 30 years. The first rites boiled over with suppressed energy and imagery. Fun, fun, fun till her ego takes her talent away.

"I sold my one vision for a piece of cake" . . . Blondie scurried in on the crest of an alternative ticket to the tiresome Awopbopatowerblock tirades already angling for a stranglehold last summer, but the longest lingering aftertaste of "Plastic Letters" is a plea To Be Taken Seriously, no different from all the other dole-queue diplomats.

Debbie Harry turned stylistics into an art form and thought that "Getting it together in three minutes" was the whole point — that's why at Hammersmith Odeon on her first English visit she made Tom Verlaine about as relevant to rock and roll as Whistling Jack Smith. But now she's surrounded by too many people too ambitious on their own behalf.

"Sit down, man. Your'e a bloody tragedy" said James Maxton as Ramsay MacDonald addressed the House of Commons for the last time. Debbie Blondie might be wise to give her consorts the same advice.

Julie Burchill

Poly Styrene, Gaye Advert, and Pauline say:

SO DO WE!

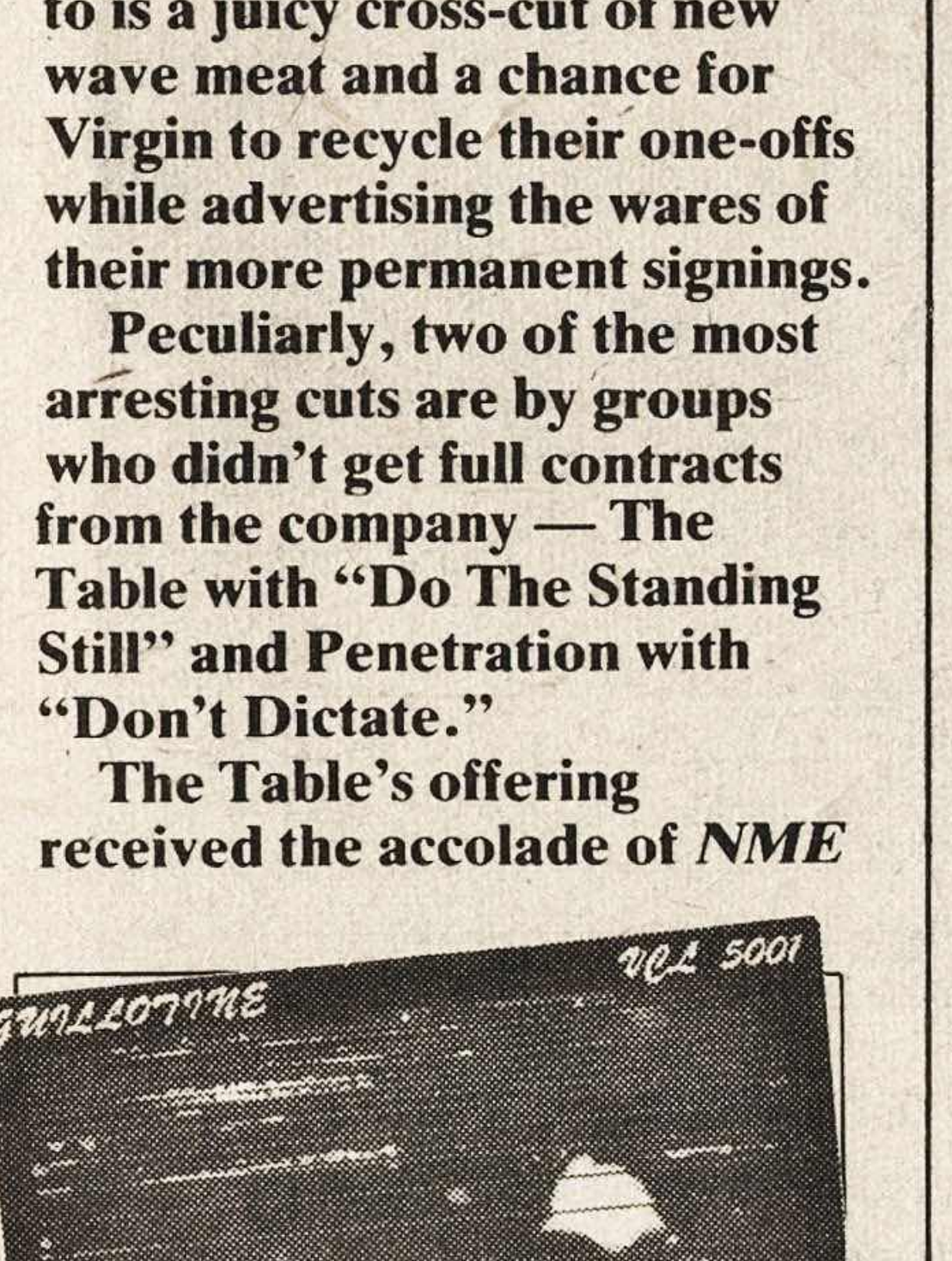
VARIOUS ARTISTS
Guillotine (Virgin)

IS IT a bird, is it a plane, is it an elpee, eepee, single or twelve inch discomix? No, it's a ten inch 33⅓ rpm eight track sampler/compilation from Virgin Records.

A not unpleasing gimmick, and at £2.99 an intriguing (though pricey) proposition for the discerning punter, seeing that there's the top sides of four acclaimed singles here, plus four cuts of more than passing interest to the curious and collector. What it adds up to is a juicy cross-cut of new wave meat and a chance for Virgin to recycle their one-offs while advertising the wares of their more permanent signings.

Peculiarly, two of the most arresting cuts are by groups who didn't get full contracts from the company — The Table with "Do The Standing Still" and Penetration with "Don't Dictate."

The Table's offering received the accolade of *NME* Single Of The Week when it was released last year; it's hardly baggable, an inventive and tricky outing into territory bounded by Syd Barrett, Roxy Music, and oh, I dunno . . .



Penetration are younger, more mainstream punk, though their "Don't Dictate" makes nonsense of the popular notion that all punk is frantic buzzsaw three chord wonder stuff; it's a haunting, atmospheric single reminiscent of early Jefferson Airplane if anything, a comparison helped by their well-voiced lady singer.

Well-voiced in a different and less melodic way is Poly Styrene of X Ray Spex whose music maybe doesn't yet match up to her personality, stage presence and lyrical wit. The Spex get their legendary/best/only "Oh Bondage Up Yours" here.

Roky Erikson is a weighty name to drop among knowledgeable rock critics but the ponderous "Bermuda" doesn't suggest why; a leaden, old fashioned heavy metal yarn.

The cut from Poet And The Roots' reggae twelve incher is of far greater importance. Black poet Lynton Johnson intones his "All Wi Doin' Is Defendin' " over a stark menacing rhythm, a bitter memo of black anguish that matches anything the Last Poets have put our way.

I'd never heard of Avant Gardener before, but apparently they had an EP out on Virgin sometime from which "Strange Gurl in Clothes" comes; simple, savage, stoned, backroom band stuff, no doubt a delight for dilettantes of the English oddball.

That leaves "Traffic Light Rock", a stray not-obtainable-elsewhere one minute forty seconds worth from Swindon lads made good XTC, and "You Beat The Hell Outa Me", a Motors B-Side which sounds much the same as the rest of their output and does nothing to dissuade me that The Motors are little more than slickly packaged twin carb deluxe headbanging with Byrds derived Rickenbacker overdrive. Pass.

One side of the inner sleeve has some informative and uncredited notes (though the iron Hand of Al 'Luigi' Clark is surely detectable), the other has a message from Virgin supremo Richard Branson who should henceforth confine his literary activities to signing contracts and royalty cheques.

Neil Spencer

VARIOUS ARTISTS
Punk Collection (RCA Import)
Geef Voor New wave (Ariola Import)

WITH THE proliferation of so many new labels and new bands, the EEC regard every aspect of rock's frenetic fourth generation with suspicion and utter confusion. As a result, certain labels are opting for the toe-in-the-water K-Tel ideology and conducting the old safety-in-numbers market tests. Maybe that's just as well, if it's done with discretion, because amongst other things '77 confirmed that many new bands can't expand their ideas beyond one side of a single.

A product of Italy, "Punk Collection" is a third-rate attempt to plunder Vertigo's "New Wave" compilation and pad out the rest with whatever tracks are available to them under licence and some homegrown produce which has no right to be on the album in the first place.

Not only is the actual quality of the album less than abysmal, but the price is over £1 more than the Vertigo job. So much for the cloying "Special Punk Price" tag on the sleeve.

Once you've got past the packaging then you're really in trouble. Cue track one side one (The Ramones' "Sheena Is A Punk Rocker") and it's immediately apparent that both the bass and the guts have been drained out of the pressing.

I can't believe that cramming eight tracks per side is the result of the lack of sound definition because the Dutch compilation, "Geer Voor New Wave", contains 15 cuts and doesn't suffer from any loss of quality. An import price of £4.50 might frighten off a few perspective buyers but taking into consideration the contents is not only much cheaper than accruing all the singles but a reasonably accurate cross-section of some of '77's better records.

The album includes Rubinoos' "Rock & Roll Is Dead", The Motors' "Dance The Night Away", Johnny Moped's "No One", The Hot Rods' "Do Anything You Want To Do", The Adverts' "Gary Gilmore's Eyes", Jonathan Richman's "Roadrunner", Sex Pistols' "Pretty Vacant" plus tracks from Gen X, X-Ray Spex, Tom Petty, Motorhead, Dwight Twilley, Radio Stars, Radiators From Space and Earth Quake.

I guess that for the uninitiated this will serve as a crash-course in familiarisation with last year until, in years to come, K-Tel put together the Great Punk Nostalgia Double Album.

GEEF VOOR NEW WAVE

Roy Carr

JENNY DARREN

JENNY DARREN
Jenny Darren (DJM)

WOMEN IN rock have tended to be placed underneath a pedestal. Good job too, really, since I've yet to hear a female singing rock'n'roll who's totally convincing (outside of Connie Francis, of course).

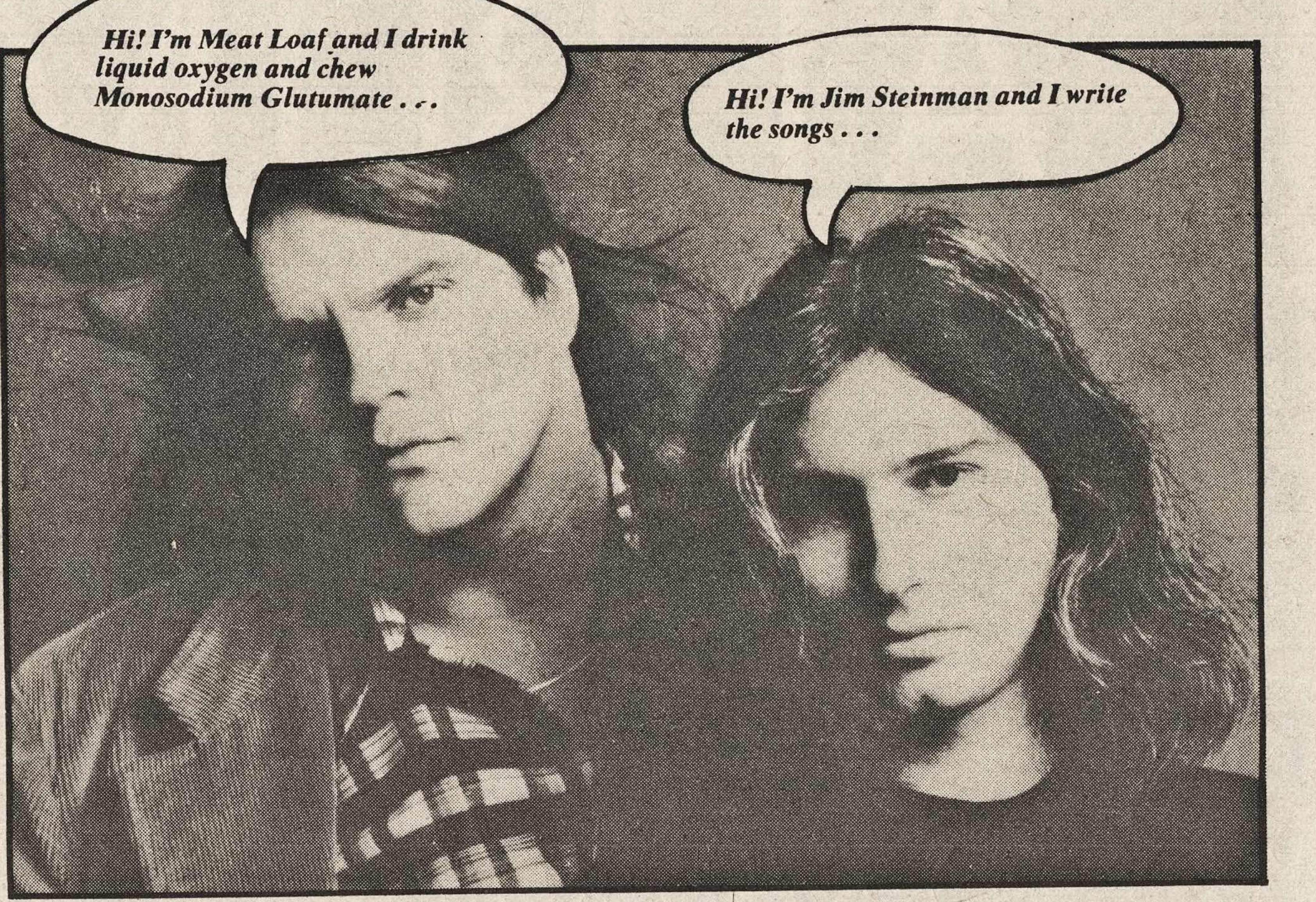
And just who does Jenny Darren think she's fooling? Cop the titles: "I Got The Feeling", "Too Many Lovers", "Do It To Me", "Good Feeling Inside" — subtle, or what? All very well if the sentiments expressed were the work of the lady herself, but all the songs are written by her supporting musicians (all blokes), mainly producer/drummer Geoff Gill and keyboardist Cliff Wade.

"Ladykiller" is the stomping opener, Ms Darren's voice in the hard-grained Elkie Brooks (of old) tradition, sort of supper club Janis Joplin, as she puts us geezers down — "*I know you're just a little boy.*" That's right, lady, last time I checked.

On "I Got The Feeling" she sounds more butch than Bonnie Tyler in the lewd intro. On "Good Feeling Inside" (*I "I wanna ride on your rail/ jump on your train/shoot down your slide/slide down your ice"* etc), she's a female Paul Rogers. Look, the only ladies with balls I've any time for are West Ham F.C. *(Watch it — Ed)*

Mind you, it's not *all* ballsy. There's disco, rock, soul, ballads — suitable for all occasions (depending on where you leave the volume knob), ideal for none.

Monty Smith


Hi! I'm Meat Loaf and I drink liquid oxygen and chew Monosodium Glutumate . . .
Hi! I'm Jim Steinman and I write the songs . . .

THE (FAIRLY) INCREDIBLE HULK

MEAT LOAF
Bat Out Of Hell (Epic)

EXCESS AND incongruity seem to be the key factors at work here. An abundance of diverse stylistic elements piledriven and packed high into what must be last year's most off-beat American debut.

And it appears to be catching. Meat Loaf, born in Texas into a family of gospel shouters, survivor of Ted Nugent's "Free For All" album, is reported to be gathering accolades and fans at a fearsome rate in America's concert emporiums, mock oxygen revival sequence an' all. But the central question remains — is this some kind of visionary synthesis, or just plain novelty?

Who knows. It is, at least unusual. The cover, for instance, features on one side a comic book fantasy of the title track by the renowned Ritchie Corben, on the other gauze-lens "French Kiss"-type shot of Meat Loaf, unknown female and songwriter Jim Steinman, The two sides could easily have come from completely different albums.

So too could the music inside. Two lush, overdone and thoroughly trite ballads, two epic-length song narratives, and three average but well handled pieces of FM pop. All of which are neatly sewn together by producer Todd "If a thing's worth doing then it's worth overdoing" Rundgren.

The Runt's dictum, along with Jim Steinman's fondness for dense overweight lyrics, is in many ways responsible for the album's most obvious quality — its momentous, flat-out, jam-packed (and thereby important-sounding) sound. No motif is allowed to move on in the songs until its full dynamic potential has been milked dry; many and ingenious are the ways in which enough of these motifs to fill the average album are worked into just one song.

In terms of overall sound then, the only harbinger for all this is Bruce Springsteen. Meat Loaf's ferocious vocal bluster even sounds like Springsteen, plus equal parts of Paul Rogers and Demis Roussos.

But the comparison is nailed home in Steinman's songs. Like Springsteen, the imagery is rich and filled with allusions to the romantic street night, but unlike Springsteen, it is often either too rich or too crude. Recurrent is a peculiarly macho vision of human relationships, handled with all the grace of an errant buffalo by Mr Loaf.

Yet despite all this, and despite the fact that the backing band, Todd's Utopia, is augmented by two members of the E Street Band, it doesn't actually sound like Springsteen. Inevitably, it closely resembles latter-day Rundgren, replete with skyward jet-phase solos from Philly kid himself, a passing nod to Queen, and some liberal and fairly direct steals from Todd's pop heritage.

The third factor in the equation is overload, which is what happened to me after repeated listenings to this disc, and what you get when you cram more tricks, twists and divergent ideas into forty minutes than one would have thought humanly possible.

In these times though, when more and more groups start life by working out their potential market appeal first and the music later, Meat Loaf's wayward hybrid is a welcome relief.

Paul Rambali

PRIME TIME DON McLEAN

DON McLEAN
Prime Time (EMI International)

YOU SEE, I've got this problem — I hate Don McLean and all he Stands For (which, if anything, is namby-pamby, lyrical social comment, I guess).

Quite irrational? Well, not entirely, since the main reason I hate him is 'cause my idiot neighbour plays McLean's one-off hit "American Bloody Pie" over and over, very loudly, at least once a week (usually Sundays, during *Songs Of Praise)*.

Another reason is that "American Pie" and that godawful "Vincent" are effing headaches.

So — in a pathetic attempt at some kind of revenge (as in "I've got the new Don McLean album, nah nah", but more like "This is hurting me more than it's hurting you"), I played "Prime Time" very loud, very often. Result? Earache that a jarful of aspirin and seven pints of Youngs couldn't cure.

McLean's idea of rock'n'roll is the overlong title track, a ragbag collection of glib TV/'real life' juxapositions, with Kenny Asher's pianistic pyrotechnics spotlighting McLean's nasal, non-rock timbre.

The TV thematic thingy continues with the miserably unamusing "Color TV Blues" — the words rhyme but the point made is feebly facile. He sounds like Country Joe without a sense of humour, and *he* never exactly made me fall about.

There's a couple of brief trad. banjo fillers, the extraordinary Johnny Mathis / Al Kooper overkill of "The Statue", and other saccharin melodies and tweedley-dee words before "South Of The Border" (yes, the down-Mexico-way one) provides a suitably asinine climax.

Think I'll mash it up and

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shove it through the neighbour's letter box — choke on it, y'all.

Minty Smoth

HIGH ENERGY
Turnin' On (Motown)

IN THE opening two lines of their debut album this comely quartet of chocolate nubiles have anticipated the kind of reaction that their efforts inspire in spoilsports like me.

"You say you feel like something's missing," they coo, "Well I think they're searching much too hard."

Maybe, girls, maybe. It's just that I'm a mite disappointed that a fresh young group like you should fall prey to such a tired old syndrome.

I can fully understand certain factions at Motown wanting to create a modern equivalent of the original Supremes, but whether the rest of the world is ready to make the trip again is another matter.

Anyway, at their peak, The Supremes had Holland-Dozier-Holland on their case. All you seem to have is an assortment of hacks who can't manage one really interesting song or memorable tune between the lot of them.

About the best are Pam Sawyer/Marilyn McLeod's "You Can't Turn Me Off (In The Middle Of Turning Me On)", a cute little piece of work that's already been a hit single in America, and "High School", an appropriate theme under the circumstances, produced and co-written by soul veteran Limmy Holiday.

Elsewhere, you sing the indifferent songs very well. Beyond that though, I'm afraid that you're just going to end up as four more stooges from a production line that was reputed to have been dismantled but seems to have been reactivated in your honour. Trouble is, the machinery done got rusty.

Cliff White

REX · WHERE DO WE GO FROM HERE?

GOOD QUESTION!

STARZ
Attention Shoppers! (Capitol)

REX
Where Do We Go From Here? (CBS)

Last year Starz released probably the best double-sided single of '77. You missed it? More fool you.

"Cherry Baby" and "Rock Six Times" opened the excellent "Violation" album, over whose merits I waxed lengthy last year — and it still outguns all rivals except Aerosmith and Boston at their best.

Its great strength was that it was a concept album, setting this kid's rampant fever for rock'n'roll against an oppressive, benevolent Big Brother. In fact The Rods' recent "Life On The Line" is a good point of comparison, as it struck the same rebellious spark as the Rods' set, only with a metallic power to match its youthful energy, and a lyrical thread that was actually credible.

"Attention Shoppers!" sees Starz moving into a more blatantly pop style — an album of catchy light heavyweight love songs, as befits the shift towards triviality that's in the air.

In keeping with the move from futuristic to anachronistic, they've dumped the explosive production skills of Jack Douglas in favour of their own less densely textured efforts.

At first I was really let down, but then I started to hear it in the context of the prevailing beat/powerpop boom, and now it sounds really good. Sure cuts most of its rivals in that field to shreds.

Compared to "Violation", though, "Attention Shoppers!" is definitely a step backwards. On the other hand, maybe leader Michael Lee Smith is just a very canny guy . . .

Just in parts, this record suggests that Starz are now in the running for that coveted slot that stands open for the band who can combine pop sensibility with technical power, teen appeal with musical flair. This album won't get it for them, but just over the horizon superstardom beckons. It all depends on whether their stage act transcends the usual drab garish HM stereotypes.

By strange coincidence, while Kiss manager Bill Aucoin grooms Michael Lee Smith for world domination, his arch-rivals, Aerosmith managers Leber-Krebs, are intent on placing the same post-HM pin-up crown on the head of Smith's younger brother Rex, leader of the band of the same name. Visually, Rex is the Frampton to Michael's Jagger.

After last year's dreary debut album, I would have said Rex had no chance. But this time out Jack Douglas's old sparring partner Ed Leonetti has injected a much more hefty sound into the five-piece outfit.

This is the gen article: mainstream heavy metal. The Americans dominate this field now, and this album is typical: guitars zooming through the mix from great heights, crystal clear lead voices reinforced with all kinds of booster effects and wailing harmonies, drums and bass thundering into the floor like cannon shots, songs careering skywards on demented energy and massive volume . . .

"Where Do We Go From Here?" is totally relentless, completely mindless. Play it at your peril.

Starz, on the other hand, look set to move in as the pragmatic playground bullies in the Cheap Trick school of aesthetic pop. They just might wind up with the top prize too.

Phil McNeill

SPUD
Smoking On The Bog (Sonet)

I REMEMBER Spud when they were candidates for any going folk fest. Since then they've tightened up, added a regular drummer, found a nifty guitarist cum singer-songwriter in Kenny Wilson and now must be considered not so much a folkrock band but rather a rock unit with four toes, if not a whole foot, in Irish traditional music.

So as you might surmise, the poteen comes shaken not stirred and reels and jigs like "Gusty's Frolics" and "Tickle Your Fancy" emerge fashioned for terpsichoreans equipped with best bovver boots.

But "Smoking" is not *all* about Galtymore gallops. For amid anthems like "Nothing's Gonna Stop Us Tonight" and traditional tub-thumpers such as "The Farmer's Cursed Wife" are set a brace of upper grade love songs by the ubiquitous Austin Kenny — mandolin, guitar, banjo or recorder supplied to order — and "Scarlett", a serrated beauty of an instrumental.

This is the band's third offering and it's certainly their most substantial shot to date.

Fred Dellar

IMPORTS

A STETSON, shades and Zapparesque lip growth bedeck the sleeve.

Yep, you've right, **Steve Young's** been on the album trail once more and "No Place To Fall" (RCA) is around to prove just how he's been spending his studiotime. Though I rate it a couple of shots down on "Renegade Picker", the Texan's last volley in our direction, "Fall" still pans out as a fair bet for anyone who's into high-grade Nashville pickin' and beerstained Lone Star vocals.

The personnel roster of **Bob Weir's** "Heaven Help The Fool", the Dead head's newie for Arista, gave me a distinct touch of the deja vus, the list including David Foster, Waddy Watchel, Bill Champlin, Dee Murray and Nigel Olsson, a fivesome who comprised The Dinettes, the band-up band on Michael Dinner's excellent 1976 album "Tom Thumb The Dreamer", a release that, like "Heaven Help The Fool", was produced by Keith Olsen of Pogologo Productions.

Another Arista offering, **Larry Coryell** and **Steve Khan's** "Two For The Road", also had me thinking back, thanks to the inclusion of Steve Swallow's "General Moto's Well Laid Plan", a number which I remember Coryell embellishing on Gary Burton's "Lofty Fake Anagram" album back in 1969. Seems that Kahn and Coryell have been getting it together for a number of years now, gigging as a twosome amid their respective stints with the Breckers and Eleventh House, and "Two For The Road", on which they re-jig Chick Corea's "Spain" and Bobby Hutcherson's "Bouquet", would appear to be a reflection of what they've been laying down at their two handed jamborees.

Also around are alto-sax **Robert Watson's** "Estimated Time Of Arrival", the first new release I've seen on the Roulette label in yonks; **Katy Moffatt's** "Kissing In The California Sun" (CBS), which finds "Um, Um, Um, Um, Um" and "Up On The Roof", being hauled out of cold storage for a trip on the revival roundabout; "Salsa's Greatest Hits" (Salsoul), a compilation that features **Chocolate,** Machito, Joe Bataan, Roberto Torees and other members of bongo bashers anonymous; and "Had It All" (Arista), an offering from **Garnet Mimms,** the "Cry Baby" hitmaker of '63 who discoed his way back to income tax problems with "What It Is" just a teabreak or two ago.

Fred Dellar

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Above: Ronnie Hawkins claims rewards of teen rock idol, early '60s. Below making do with cigars, early '70s.

HANK WILLIAMS
Hank Williams 40 Greatest Hits (MGM)
RONNIE HAWKINS
Rockin' (Pye)

WHY THE hell should anyone want to get their hands on a double album of Hank Williams's greatest hits? Shall I just give you a few reasons?

The main one is that Hank Williams was the undisputed father of modern country music, and indirectly the father of rock and roll. He took what was contemptuously referred to as hillbilly music, previously purveyed by either singing B movie cowboys or good old boys in overalls. He singlehandedly pumped so much taste, style and sophistication into country that it turned into an adult music form.

He wrote an enormous catalogue of songs, many of which are instantly recognisable even if the name Hank Williams means next to nothing to you. Who could have grown up without hearing "Your Cheatin' Heart", "Hey Good Lookin' ", "A Fool Such As I" or "You Win Again"? *(Me for one — Ed).*

Hank Williams is listed as a major influence by a roster of musicians that runs from Elvis Presley to Bob Dylan and covers Waylon Jennings and Jerry Lee Lewis along the way. Hank also died of a massive overdose of speed on New Year's Day 1953, if that strikes any sort of chord.

To sum up, if all others fail, the main reason for listening to Hank Williams is to maybe know where you're coming from.

And talking about where you're coming from, that brings us very neatly to Ronnie Hawkins. If Hawkins wasn't one of the superstars of rock and roll, he was at least one of the great rockabilly legends.

He was too stomping and raucous for general teen consumption. He also didn't quite look right. He had an unfortunate resemblance to Teddy Kennedy doing an impression of Elvis. Among the hard core grease he was a demigod, however. His vocal power was more than equal to, say, Jerry Lee Lewis's, although he tended to fall down in terms of style and finesse.

This was more than compensated for by the way in which he maintained a fearsome training regime for his young backup musicians. If nothing else counted, the roll call of graduates of the rockabilly marine training could stand on its own as Hawkins's musical legacy. On this album alone there are appearances by Jamie Robertson, Levon Helm, 'Ricky' Danko, Richard Manuel, Garth Hudson, King Curtis, Sam Taylor and Fred Carter Jr. (who later played sessions for Simon and Garfunkel).

This album (for once a no bullshit rock collection) spans Hawkins's career from 1959 to 1963 and really does present the best of his work. Choice cuts include "Bo Diddley", "Susie Q", "Red Hot", "Ruby Baby", "Matchbox", "I Feel Good" and "Kansas City", in fact, twenty golden greats, as they say on telly. What more could you want? A free plastic yo-yo?

Mick Farren

HIRTH MARTINEZ
Big Bright Street (Warner Bros. Import)

APART FROM its notoriety for encouraging idle hedonism, California also seems to breed an unusually high percentage of oddballs.

Leaving aside the sociological implications, I shall simply list the names. There's the accredited genius category (Brian Wilson, Phil Spector, Randy Newman), the uncredited (Lowell George, Van Dyke Parks, Ry Cooder) and finally those just off-the-wall and through the starting gate, Leon Redbone and Hirth Martinez.

The Band's Robbie Robertson calls Martinez "a great songwriter", adding "believe me, I don't go around overrating people" to emphasise his point. If, like me, you consider Robertson to be a man of almost impeccable taste (leaving aside his foray producing Neil Diamond) then that should be reason enough to seek out Martinez' first album, "Hirth From Earth", produced by Robertson and released two years ago in the US only.

At that time Martinez had the company of Robertson and Garth Hudson from The Band, plus a crew of top flight session stalwarts. His songs on "Hirth From Earth", all thirteen of them, were at the very least unusual.

The lyrics were arcane to a fine point. Martinez seemed preoccupied with expressing what he couldn't understand and attributing it to all manner of unexplained and mystical phenomena. Idiotic though it may sound, he got away with it by means of much elliptical imagery and a dazzling, Beefheart-like knack for wordplay.

HIRTH MARTINEZ
Big Bright Street

His singing was redolent of Beefheart also, but sounded closer to Dr John's low down growl. Though possessing neither the range or attack of either of those two, it was if nothing else distinctive.

Robertson engineered a sympathetic backing for all this weirdness, creating a sound halfway between Dr John's "Right Place, Wrong Time" and The Band's ruralisms veiled with a soft, jazz-like sophistication.

Despite its excellence, "Hirth From Earth" was almost totally ignored. In true eccentric style — he is rumoured to live surrounded by hundreds of his songs piled high in boxes — it's taken Martinez well over two years to venture back into the studio.

In some ways "Big Bright Street" is a better album. Produced this time by John Simon, who did the same for The Band's first two albums and who here adds some fine Bill Payne-style piano thumpings, the music is much the same as before, if a little rougher round the edges. Though still a long way from normal, it's less eccentric and therefore more accessible.

Martinez however seems to have lost a lot of his fascination somewhere along the way. The lyrics aren't as witty or imaginative and the inspired word dancing is barely evident. What's left sounds like a good approximation of Dr John with some added foolishness. Also his voice, which is not the most adaptable, begins to grate, whereas it didn't and still doesn't, on his first album.

The reasons for these failings are hard to pinpoint. It may be the absence of Robertson's craftsmanship, but since John Simon is no slouch either that doesn't ring true. What seems likely is that a more palpable product has been asked for in order to bring Martinez closer to the audience he perhaps deserves.

I don't think it'll work. If they're going to let people like this make records in the first place, it's wiser not to interfere.

Paul Rambali

L.T.D.
Something To Love (A&M)

GOOD VOCALISTS with nothing new to say; adequate musicians with nothing new to play; produced by Bobby Martin in LA.

Actually, they're not too bad but they'd have probably been a whole lot better if they hadn't of been conned into believing that "Recording and preparing an album is no longer something that can be done by a few people." Poppycock.

Listen you guys, as long as you think like a committee you'll go on making music like a committee: ineffectively.

Cliff White

IT'S WORTH EVERY INCH.

blondie
denis
contact in red square
kung fu girls

CHS 2204.

Blondie, America's premier new wave band, are back in England.

Their new single is out now. And it's special. A limited edition 12" single in its own picture sleeve.

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Chrysalis
Records & Tapes

WILL THE CIRCLE REALLY BE UNBROKEN?

LONNIE DONEGAN, who, like it or lump it, presided over the birth of British rock'n'roll way back when, is staging a comeback aided by the likes of Ron Wood, Elton John and Rory Gallagher. MICK FARREN reports.

LONNIE DONEGAN'S life seemed to have completed such a perfect full circle that it could almost prove even the dumbest hippy's half-assed theories of a rotating cosmos. In a much smaller and less significant way, it also complete a particular circuit in my own life.

Before we go any further with this, I have to make a confession. When I was maybe 12 or 13 years old I sent off my five bob and became a fully paid up member of the Lonnie Donegan fan club. In return for your postal order you got a neat guitar shaped, blue and gold enamel badge, and a signed photo of Lonnie Donegan. You also were sent, every quarter, a little glossy magazine.

All this was pretty much like the average fan club fodder, except that in the club magazine, between the pin ups, chit chat and what-have-you, was a serious profile of one of the legends of either the blues or traditional folk music. You were actually being introduced to Woody Guthrie, Leadbelly or Big Bill Broonzy.

It was that central core to Lonnie Donegan that made him a unique figure. Without exaggeration, he was the man who presided over the birth of British rock and roll.

It was a drive that placed him far above the other British kids, the Tommy Steeles and Marty Wildes, who had found themselves a guitar and started aping their American contemporaries. Donegan went straight to the fountainhead. He used the same sources as the real '50s heroes like Cash, Cochran, Holly, Vincent and Presley. He was about the only Briton in his time who took both black rural blues and white country music and tried to lay them on a British audience.

To understand fully why Lonnie Donegan was so important you have to understand the Britain of the time. It was a bleak world. Rationing was still an all-too-recent memory. TV was a flickering black and white affair for a few hours a night. Big deals were Lita Roza, *Workers' Playtime* and *The Goon Show*.

National service took two years out of your life and anybody who wanted to see a folk/blues giant like Josh White had to go to the Chiswick Empire and sit through two jugglers, a comedian and a dog act. It was also a world that had never heard of Elvis Presley. The highest form of sophistication was a Mk I Ford Consul.

INTO THIS mess Lonnie Donegan attempted to introduce Afro-American folk music. When in 1956 he had a freak hit with the Leadbelly tune "Rock Island Line", he was suddenly jerked into the public spotlight as the skiffle king, Britain's very own answer to the Yank rockabillies.

The essential difference between Donegan and, say, Carl Perkins or Jerry Lee Lewis, was that Donegan was accessible. He tailored his music to Britain.

"I picked songs that were, for example, Leadbelly songs, but also songs that could be understood not just by some old spade in the cotton fields 60 years ago, but also by the tram driver in East Ham High Street.

"One hit, 'Have A Drink On Me', I adapted from a blues originally called 'Have A Whiff On Me', a cocaine song. I mean, you couldn't sell a coke song to Aunty Emily in those days. It wasn't done."

Vincent, Cochran, Perkins et al were exotic. They came from the land of Cadillacs, chocolate malteds and Marlon Brano. Donegan breathed the same air as you and me. You could almost feel that he could be behind you in the queue at the chip shop. If he could stand up with a guitar and make no pretence at coming from Louisiana or Tennessee, maybe you could too.

All over the country, kids began to buy, beg or steal guitars. They formed do-it-yourself groups that aped the Lonnie Donegan style. The boom was so great that one mail order firm which specialised in six pound plywood guitars used a picture in their ads that was about as close to Lonnie as the copyright laws would allow without their having to pay him royalties.

Twenty years later, Donegan has pulled out a set of his old hits and recorded them with the cream of this crop who cut their musical teeth on the selfsame six pound guitars. They include Ron Wood, Rory Gallagher, Elton John, Ringo Starr, Brian May and Leo Sayer.

Meeting Donegan for the first time I guess I must have shown some vestigial remains of the 20 year old fan worship. He's amused.

"You know something? You're reacting in exactly the same way as the guys who played on the album. I mean, there were Ron Wood and Rory Gallagher and they're going, 'Yes, Mr. Donegan, no, Mr. Donegan.' I had to tell them, Hold it, for Christ's sake, it's Lon."

After initial generation gap problems things fell quickly into place. "All these guys knew my intent. They were brought up on my music. I don't think I ever had to tell anyone what they had to do. Directly we started into a song, everyone seemed to be playing exactly as I'd imagined it."

Not all super sessions work. When Howling Wolf was matched up with Eric Clapton, Charlie Watts and like luminaries the results were little short of dismal.

"Just because one guy's very, very good, he may not necessarily know what the next guy, who's also very, very good, is going to do. They tried this years ago with Louis Armstong and Sydney Bechet. That didn't work. I guess in my case it did. I was just delirious."

NOT ALL of Donegan's career has been quite so artistically credible. At the start of the 60s, Donegan, like so many of the other early British rockers, decided that his future could only be secured by learning gags, tap dancing and doing everything in his power to reach the complete family audience.

In these days, when selling out is the worst insult that can be hurled at an artist and even The Sex Pistols in their public enemy number one days could still laugh all the way to the bank, it seems hard to believe that a guy who sneaked Muddy Waters records from the Library of Congress in order to learn the blues could find it necessary to pick up a straw hat and cane and join the ranks of Max Bygraves and Frankie Vaughan.

When I put this to Donegan, his answer was amazingly frank. He seems more than anxious to set the record straight. Most of the time he's a short wiry bundle of energy, with a line of patter like a cockney comedian. When he wants to get a point across, however, he becomes quietly credible.

"I think it was a case of needs must when the devil drives. It's okay being artistically pure when you've got no responsibilities. When you suddenly find you've got a marriage, kids, a car and a mortgage, plus you've got four guys behind you who've also got their wives and mortgages, it becomes a lot harder to stand by your principles.

"Also, we didn't really think about it. When you've become the biggest record seller in the country, you never envisage even in your wildest dreams that all this popularity, you're going to get an adverse reaction from those who loved you up until the day before.

"Here I am singing all these songs that everyone thought were wonderful, and I sing one song, 'My Old Man's A Dustman', and all the people who'd loved me up until then went away.

"Where have you all gone?"

Lonnie pantomimes hurt confusion. Then he's thoughtful again.

"It was really inverted snobbery. 'Dustman' was in fact a very true British folk song."

I suggest that maybe the teenagers who once loved him hadn't wanted to share him with the new family audience. Donegan points a mock accusing finger and falls into a Peter Sellers Nazi accent.

"So! You finally confess. It wasn't me, it was the people in the audience you didn't like. Right? You stopped coming because you didn't want to rub shoulders with Aunty Nelly."

Wait a minute. Just because "My Old Man's A Dustman" brought in Aunty Nelly, did that really mean that you had to go the whole hog and start conducting sing-along-a-Lonnie at La Dolce Vita, Newcastle? It was, after all, only a matter of a year or so before the Stones and The Beatles were making fortunes doing exactly what they wanted to do.

Donegan is thoughtful again.

"You have to remember how it was when I first came into the business. It's changed now. Now the tail wags the dog. In those days it was the other way round."

Surely the performer should be the dog and the business the tail?

"It should be, but the business doesn't see it that way. When I came into the business in 1956 the money men had it all their own way. There was no media. You couldn't do an interview like this, for instance. If you wanted to get through to the public you had to allow yourself to be manipulated by the businessmen because they had all the outlets.

"You had to go through the BBC, and for a long time I was blacklisted

■ Continues over page

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DONEGAN

■ *From page 36*

because I had the reputation of being a rebel. It was an unofficial blacklist, but it was there all the same. Whenever there were two versions of one of my songs — 'Tom Dooley' or whatever — the other one would be the one they played.

"Jerry Lee Lewis was probably the worst example of the way an artist could be buried by the business. He arrived with a very beautiful and very young wife (she was in fact 14, perfectly legal in Mississippi). The people at the BBC didn't have very beautiful and young wives. You weren't allowed to do things like that."

SELLING OUT wasn't the only accusation that was levelled at Lonnie Donegan. Even when he was sticking to the straight and narrow path of folk and blues he still came in for a measure of flak.

"I was always being accused of plundering the heritage of American folk music."

This all started because a charitable music publisher told Lonnie about a legal loophole. If a traditional song is simply credited on the record label as "traditional", all royalties stay with the publishing company. If, on the other hand, the credit was written as "traditional — new words and music by Lonnie Donegan", then it would be Donegan who got the royalty rather than the publisher.

"The original writers were either long dead or untraceable, so I thought if it was a case of me getting the penny a copy or whatever or the publisher getting it, it might as well be me."

The whole arrangement seemed perfectly harmless, except soon die-hard purists didn't think so. Words like plunderer and rip-off were bandied about. What the purists didn't know was that Lonnie had been more than active on a number of charitable projects. Along with Pete Seeger and The Weavers he had arranged to pay ten per cent of all his royalties on Leadbelly compositions to Leadbelly's widow Martha Leadbetter.

He was also instrumental in setting up the Woody Guthrie Children's Fund, and organisation that administered the late folk singer's estate and supported the rather numerous progeny Guthrie had left behind during his Depression ramblings.

Closer to home, Lonnie also attempted, albeit unsuccessfully, to assist the great wartime comedian Max Miller. Despite immense popularity Miller had antagonised the show business moguls by consistently refusing to tone down the sexual content of his stage material. In some ways he was an earthy British equivalent of Lenny Bruce. By the end of the 50s he was virtually unable to work.

It appears that Val Parnell, the boss of ATV and the man in total control of the London Palladium, particularly disliked Miller's style.

Donegan cooked up a plan to help the comedian attemt a comeback by bringing Miller on to the stage in the middle of Donegan's act on *Sunday Night At The London Palladium.*

"In those days *Sunday Night At The London Palladium* was the biggest thing on TV. If a band played their new single on the show, it was almost guaranteed to go into the chart. The plan was that I should go on with the group, play a couple of songs and before anyone knew what was happening, I'd introduce the wonderful, incredible, the living legend — Max Miller!

"It all went well, the record was great. Then, two days before the show, Val Parnell got wind of what was going on. He told me flat, 'That man is not walking on to my stage'."

THE MAX Miller comeback may not have worked out, but the return of Lonnie Donegan has got off to a pretty fair start. Once the new album has been released, a series of major concerts is planned featuring as many of the musicians from the album as are available at the time.

With Adam Faith pulling the strings in the background, Lonnie looks set fair for a new lease of public life. For him, it's almost like coming home.

"It feels like the 20-year gap never happened. Back then I did some sessions and they weren't quite right. Now I've got it right."

"Me on the blacklist, would you believe?" Pic: PENNIE SMITH

TALKING HEADS

■ *From p.8*

narrow-minded, and some of the songs actually contradict each other at times."

"Don't Worry About The Government" and "The Big Country" for instance—the former from a person who is content to live in his 'building' and unwilling to look closely at the realities around him, the latter from a person who suspects the safety of such a comfortable, patterned existence.

"I think," adds Jerry Harrison, "sometimes things should be said even though they're not completely and universally true. By having a song as a short song it can encapsulate a certain viewpoint — there's a lot of validity in that. And certain viewpoints in contradiction are also valid."

Byrne: "People who don't use personae get to a point where they start writing about life on the road and girls they've met on the road and what they've done to them. I don't think that holds a lot of interest for people . . ."

Talking Heads prime drive is to communicate to their audiences on a level that rejects the bullshit.

Their casual stage dress, for example, is an implicit denial of the machinery others use to bolster some grand illusion. However, it must be said that, ironically, their image is becoming the very thing they seek to avoid, and Byrne is clearly saddened when he speaks of the fact that people are beginning to hold the band in awe.

"I feel", says Harrison, "that's one of the reasons why we're going to be limited to playing places of a certain size. Because we're trying to come across on an emotional level there will come a point when we won't be able to transcend those huge distances.

"On the other hand there are those bands that couldn't play in a club. Kiss, for instance, is an act that's made for the largest of places — they're supposed to be larger than life.

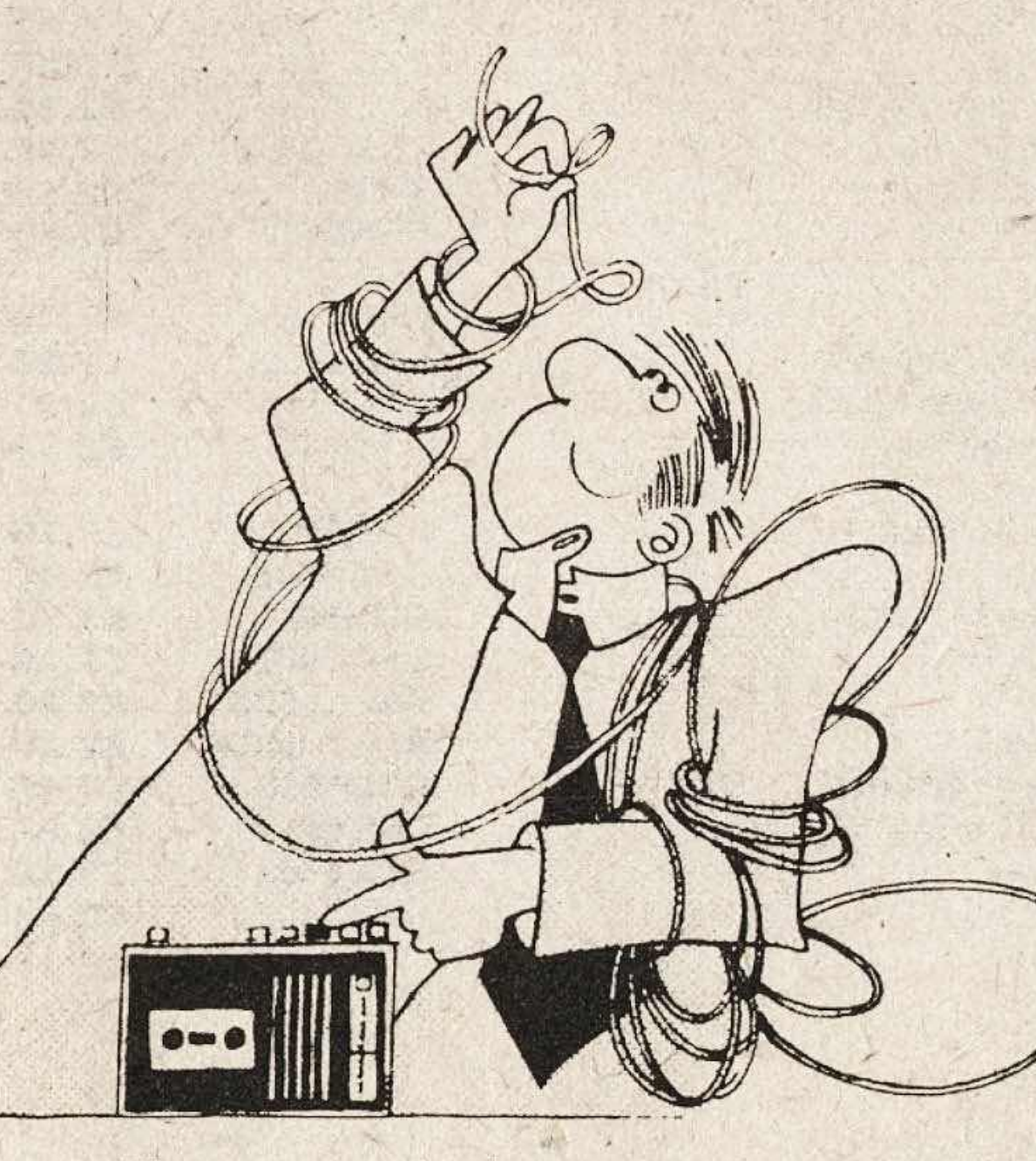
"We're not trying to be *bigger* than life, we're trying to be about *life.*"

"But," adds Byrne philosophically, and with the merest trace of disdain, "for an audience it's fulfilment to see someone that big and sort of superhuman, someone who speaks for them in a way. It's a bit like electing someone — there's the assumption that the person is more professional and capable of expressing your thoughts.

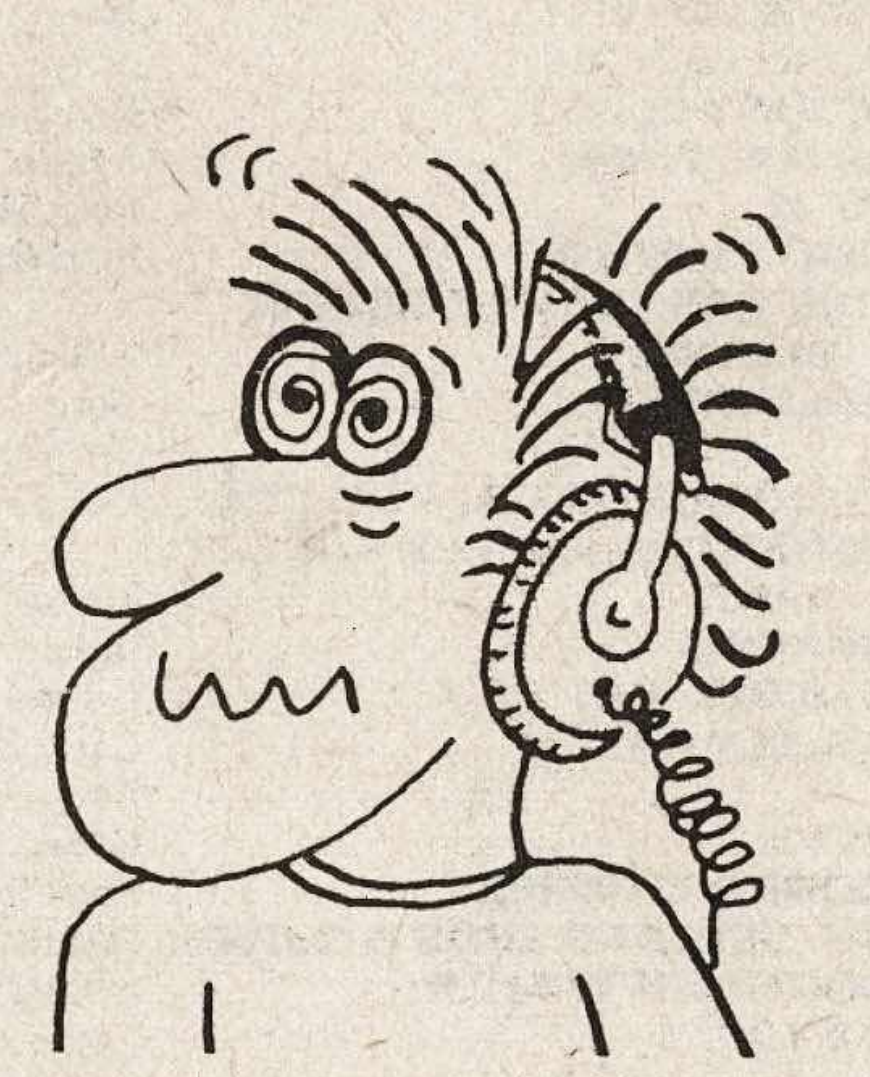
"This I think is a terrible idea because it has resulted in a lot of the problems we have in government today. You elect people whom you assume to be better than you, more expert at their task, therefore you don't question what they do."

Jerry: "I always thought people voted for Richard Nixon because they thought they were *smarter* than him."

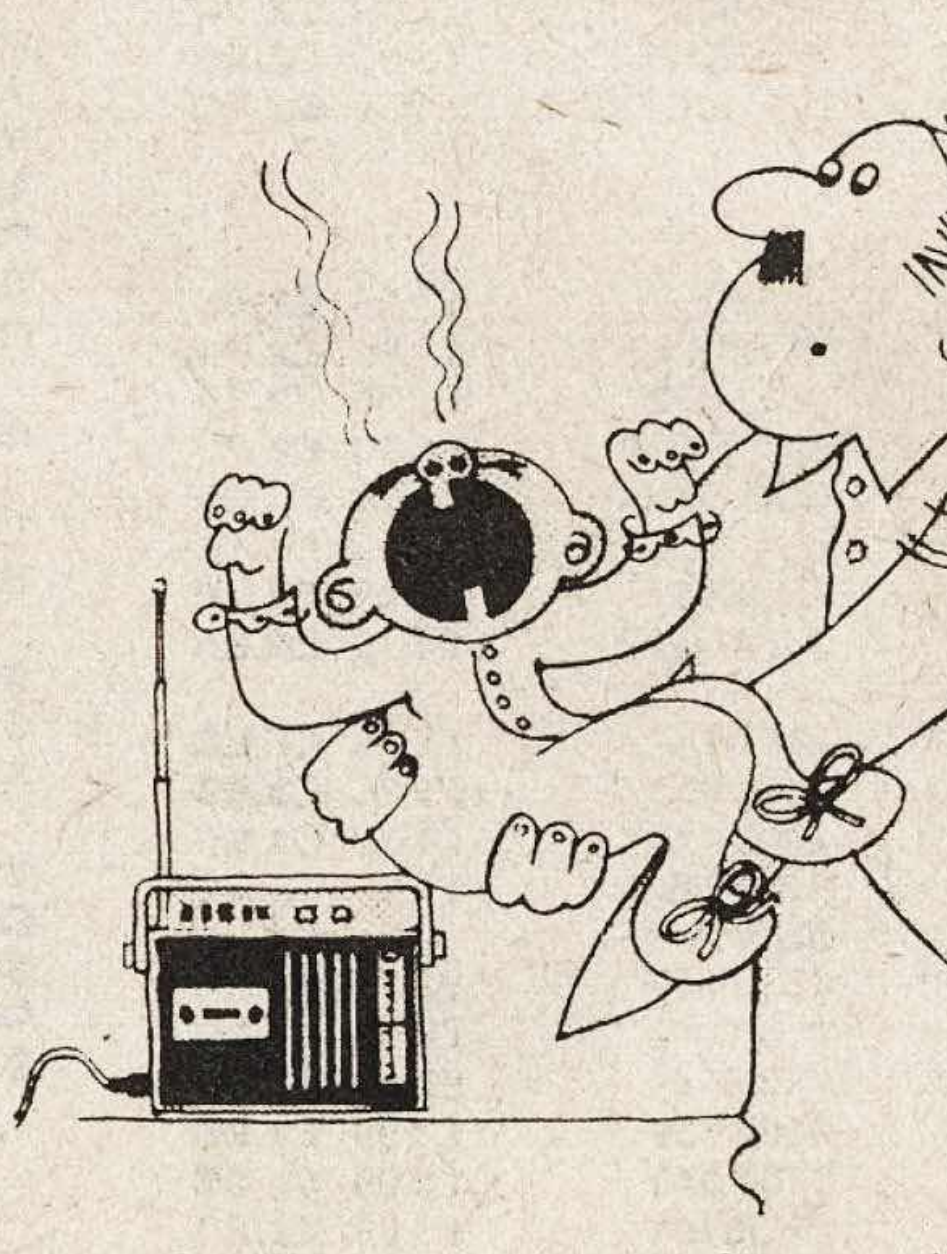
Pick up some sound tips free from Boots.



Tips on control.



Secrets of Wow and Flutter.



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C120	1.70
ASF CR02	
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C90	1.62
C120	2.10
FUJI FL	
C60	0.62
C90	0.89
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5¾"	4.16
7"	5.09
BASF LH TP	
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7"	6.68
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5¾"	3.22
7"	4.55
BASF SUPERDP	
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7"	6.27
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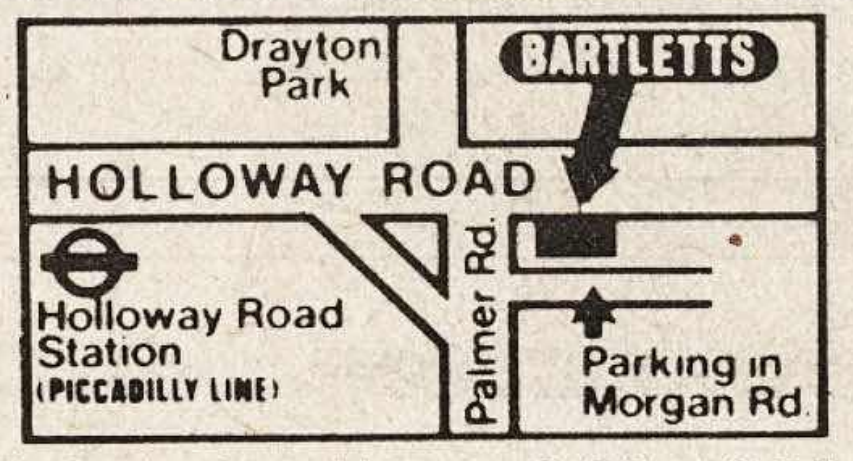

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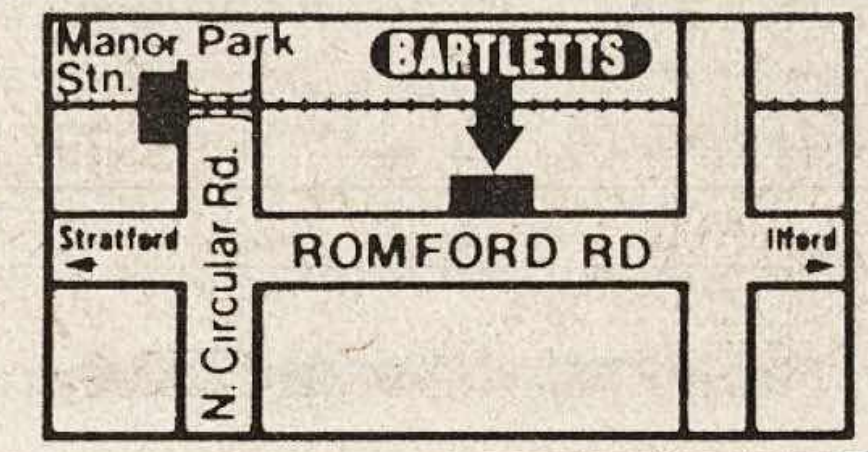

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DON'T TOUCH THAT DIAL!

HI-FI By ROY CARR

Now quit molestin' me at parties . . .

FOR YEARS, the thing I used to dread at parties was when someone would corner me and, by way of introduction, proclaim: "I manage a group . . . they're the new Beatles, but how do I go about getting them a recording contract?"

Nowadays, however, the question invariably posed over the cheese-dip is: "You're the bloke in the know . . . what hi-fi system should I buy?"

Where to begin? Well, first let me make one thing clear; there's no ready-built answer because everyone's circumstances are different.

The list is on-going: budgetary factors, the type of music enjoyed, size of room, facilities required and even aesthetics.

I'm going to assume that you listen to a wide range of music. And since in the past I've made it quite clear that any set-up under £250 is unlikely give you very good hi-fi reproduction I intend to discuss two mix 'n' match systems that fall into the 'AOK' category — one that fits comfortably within the "magical" £250 minimum, the other, a more up-market set-up at twice the price.

WHEN YOU'RE putting together a system (particularly in the low-to-middle price bracket) it's practically impossible to overlook **Pioneer** equipment. It really does take some beating.

For starters, the **PIONEER PL112D** turntable has been a phenomenal world-wide seller and the sturdy standard of finish and engineering would be hard to beat at double the price. A belt drive double float system elinates external vibration. Average discount price £55.

The PL112D doesn't come with a cartridge and the most popular choice is the **SHURE M75ED2.** It's a secure tracker and not adverse to traversing discs that have not been kept in pristine condition. Average discount price £15.

As an alternative, why not check-out the **TRIO KD1033** turntable which comes complete with a cartridge but performs even better when fitted with a **SHURE M75ED2.** Average discount price £55.

Power for the system is provided by the **JVC JA-S11** amplifier. Rated at 28+28 Wrms, it has more than enough power for average domestic room sizes. The JA-S11 is renowned for producing a superb quality sound without any unnecessary frills or gimmicks. Aside from standardised features, this amp incorporates the facility to dub between two tape decks and a thoughtful delay circuit to prevent that irritating and possibly damaging "bump" at switch on. Average discount price £80.

When purchasing speakers you should *always* audition them extensively, preferably with records you're familiar with. What suits me might not suit you. But having layed that on you, may I recommend **CELESTION DITTON 15XR's.**

All Celestion's range of speakers are worthwhile investments but the compact size of the 15XR's makes them ideal for bookshelf mounting. The two drive units are augmented by an ABR (auxilliary bass radiator) which further extends bottom end response. Average discount price £97 a pair.

Other units in roughly the same price band would be **Goodmans RB35's, KEF Chorale's, Mordaunt-Short Festivals** and **Tangent TM3's.**

Total System Price: approximately £245, give or take a quid.

THE SECOND system is more up-market, weighing in at just over £500 and offering the investor greater power and an FM stereo capability.

I mean, 500 notes isn't pin-money, so what can I offer. Well, to begin with, there's the **THOREN TD 160MK11 —** a redoubtable turntable of Swiss-German origin.

To return to the subject of ghost laying: over the last couple of years we've been bombarded by manufacturers lauding the joys of direct drive technology. Well, dear readers, the TD 160 features the older and less sophisticated belt drive system reckoned by countless hi-fi buffs to offer an audibly superior performance over other types. So much for progress and hype. Average discount £105.

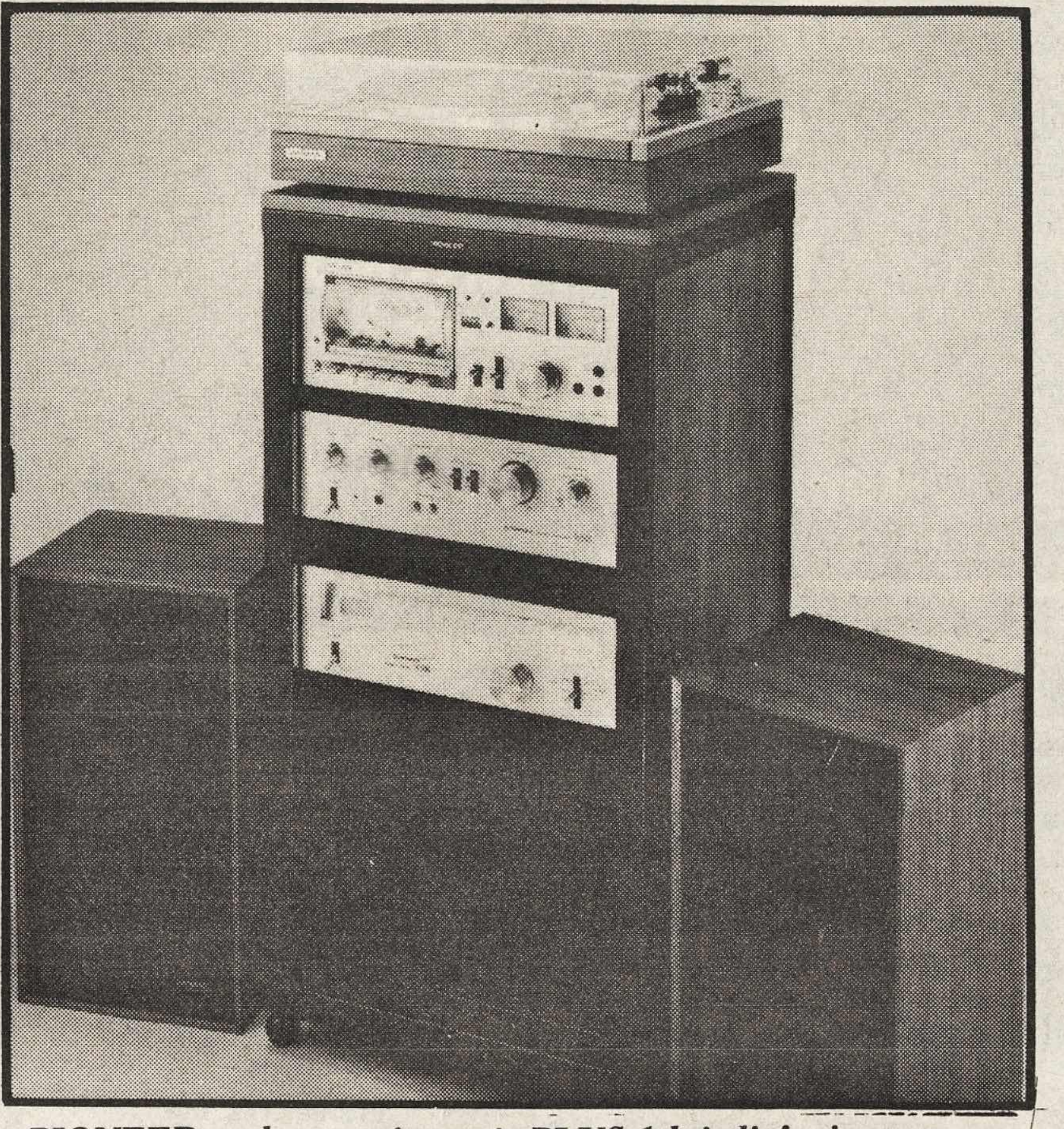
Cartridges are, like speaker set-ups, a very personal choice. Give the **ORTOFON VM20E** a spin. It's perfect match for the high quality TP16 tonearm on the Thorens and renowned for its clarity and unfatiguing nature. Average discount price £25.

And so to the engine room! Yet again, may I recommend the **PIONEER SX650** as a first choice. A receiver (Tuner amp), it's a powerful beast, delivering 35+35 Wrms with negligible distortion. This receiver covers all bases. You can run two pairs of speakers simultaneously, dub between two tape decks and listen to "Sight And Sound" in "living stereo" via the immaculate stereo radio section. Add a cassette deck and you've got a permanent souvenir! Oh yes, remember to install a decent roof or loft aerial to improve reception. Average discount price £195.

Though my usual comments about comparing speakers (in this price range) still holds strong, first choice must again go to Celestion **CELESTION DITTON 44's** are large (30" high), three way floor standing and are noted for their exceptional "clout" and impact on *all* types of programme material. Average discount price £190 a pair.

Other worthwhile contendors are **TANGENT, KEF, B&W MONITOR AUDIO** and **Celef.**

Total System Price: approximately £515.



***PIONEER** rack mounting unit PLUS 1 bristlin' wiv gear.*

***FOR THOSE** who don't want a musicentre but still crave space-saving all-in-one convenience, the introduction of hi-fi system racks is proving a God-send.*

*Cribbed from recording studio control booth "furniture," not only do these system racks look superb but, in the case of the **PIONEER RMS1 (£56)**, offer provisions for turntable, amplifier, tuner, cassette deck and record storage space. Furthermore, the Pioneer is mounted on adjustable castors.*

The drawback is that such racks are custom-designed to accommodate only that manufacturer's equipment and offer no flexibility to mix 'n' match. But seeing as JVC, Technics, Sony and Amstrad are now promoting their own models, it can only be time before adjustable versions hit the market.

As such racks combine the quality of a separated system, without the traumas of the more compact musicentre, the former could eventually rival the latter.

Single Jingles Index Chart
20 DISCO JINGLES

Single-jingles

FOR THE disc jockey with no personality, no schpeil and no imagination . . . **Euroscope Marketing** have just produced a range of cassette single-jingles that will probably save his ass!

Usually, unless in the big-money bracket, the average club or mobile jock has little hope of amping up his act unless he or she invests in an imported set of American "Crusin" albums (and tapes the jingles, station breaks and links) or has access to sophisticated pre-recorded customized jingles.

Whatever, it all costs a lotta money. And money is something most DJs are short on — most of their income going on buying new releases.

So, for those ill-equipped to make their own jingles, Euroscope's single-jingles will help add a touch of professionalism.

Housed in a smart executive-styled carrying case, "Single-Jingles" comprise 20 pre-recorded cassetttes, each devoted to one jingle which is repeated four times with a one second interval. Furthermore, there's an index card and valuable instructions on how to integrate them into one's record show.

Familiar catch-lines like "It's Number One," "A Rave From The Grave," "Golden Oldie," "Soul Sound" plus intros, outros and even "Happy Birthday" and "Auld Lang Syne" make this a reasonable investment (£18.99) for those relatively new to the vinyl jungle.

For more information drop a line to Euroscope Marketing, 107 High Street, Evesham, Worcestershire WR11 4EB.

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WINDOW
Plus support & Ian Fleming

Sat. 4th Feb.
CLOSED FOR PRIVATE FUNCTION

Sun. 5th Feb. (Adm 65p)
Beggars Banquet Night . . .
THE LURKERS
Plus guests & Nick Leigh

Mon. 6th Feb. (Adm 65p)
THE STUKAS
The Look & Jerry Floyd

Tues. 7th Feb. (Adm 70p)
BETHNAL
Plus guests & Joe Lung

Wed. 8th Feb.
See Panel Below

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NO DICE
Plus friends & Ian Fleming

Hamburgers & other hot & cold snacks are avilable

Wed. 8th Feb. (Adm 65p)
THE CRABS
Plastix & Jerry Floyd

THE RED COW

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Tuesday February 7th Free
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JIM CAPALDI

special guests THE TYLA GANG
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Lyceum Ballroom The Strand, WC2. Tel: 01-836 3715.
Tickets from Lyceum & The Harvey Goldsmith Box Office at Chappells, 50 New Bond Street, W1. Tel: 01-629 3453.

THE BRIDGE HOUSE

23 BARKING ROAD, CANNING TOWN, E.16

Thursday, Feb. 2nd Free
BAND WITH NO NAME
Friday, Feb. 3rd 30p
THE ★ ROLL UPS ★
Saturday, Feb. 4th
See Panel below
Sunday, Feb 5th 30p
REMUS DOWN BOULEVARD

Monday, Feb. 6th 30p
SPRINKLERS
(New Faces Winners)
Tuesday, Feb. 7th Free
ZAINE GRIFF & FRIENDS
Wednesday, Feb. 8th and
Thursday, Feb. 9th Free
FILTHY McNASTY
(Chris Thompson, Stevie Lange)

SATURDAY, FEBRUARY 4th 30p
Jam Session with
GERRY McAVOY, ROD DE'ATH, LOU MARTIN, WILGAR CAMPBELL, CHRIS THOMPSON, STEVE WALLER + SPECIAL FRIENDS

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nearest tube: Elephant & Castle
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THE ADVERTS
SHAM 69
THE BOYFRIENDS

ANDY DUNKLEY 'THE LIVIN' JUKE BOX'

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CHALK FARM, N.W.1
SUNDAY 12th FEBRUARY at 5·30

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MUSIC MACHINE

CAMDEN HIGH ST. OPP. MORNINGTON CRESCENT TUBE · N.W.1

Wednesday Feb. 1st £1.00
THE DEPRESSIONS
+ THE BRAKES
Free admission for one with this advert before 10.30 pm

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STEEL PULSE
+ Reggae Regulars
+ Pressure Shocks
D.J. Screaming Target
Advance tickets £1.60

Friday Feb. 3rd £1.50
THE FABULOUS POODLES
+ Johnny Curious & The Strangers

Saturday Feb. 4th £2.00
GONZALEZ
+ Killer

Monday Feb. 6th
CLUB LEFT
has moved to M.M. for a random number of Mondays.
Opening tonight with
DILLINGER
+ Zabandis
+ Psalms & The Reds
D.J. Jah Don Letts
£1.80 in advance
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Tuesday Feb. 7th £1.00
THE KILLJOYS + SOLID WASTE
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LICENSED BARS - LIVE MUSIC - DANCING
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RUMBLE STRIPS
Sat. Feb. 4th £1.00
TONIGHT

Sun. Feb. 5th
COMEDY FACTORY
Mon. Feb. 6th 60p
THE SOFT BOYS
Tues. Feb. 7th 75p
THE BOYFRIENDS
Wed. Feb. 8th £1.00
THE YACHTS

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Friday Feb. 3rd
HEAD OVER HEELS
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Tuesday Feb. 7th
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£1.50 admission
Start 7.30 pm

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STEEL PULSE + CHINA STREET
+ Support &
FUNKY DAYS DISCO
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Tickets available on door at GREAT HALL, LANCASTER UNIVERSITY. Or in advance from Ear 'Ere Records, Lancaster; Music Mania, Blackpool; Earthquake, Barrow; George Edwardian Boutique, Kendal; Cobweb Records, Cleveleys; Kelly's of Barrow Ltd.; Starpick Studios, Blackpool; Disc Centre, Lytham.

MOTORHEAD

Saturday February 4th
Tickets £1.40 in advance, £1.50 on door
TRIAD, Southmill Street, Bishops Stortford
Feb. 11: **The Enid**

THE ROCK CLUB

NEW WRITTLE ST., CHELMSFORD

Friday Feb 3 8pm-11pm
THE FLYING ACES
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Sunday Feb 5, 8pm-11pm
THE ★ ROLL UPS ★
50p, 40p SU

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NUTZ

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BINGLEY College: DAWNWEAVER
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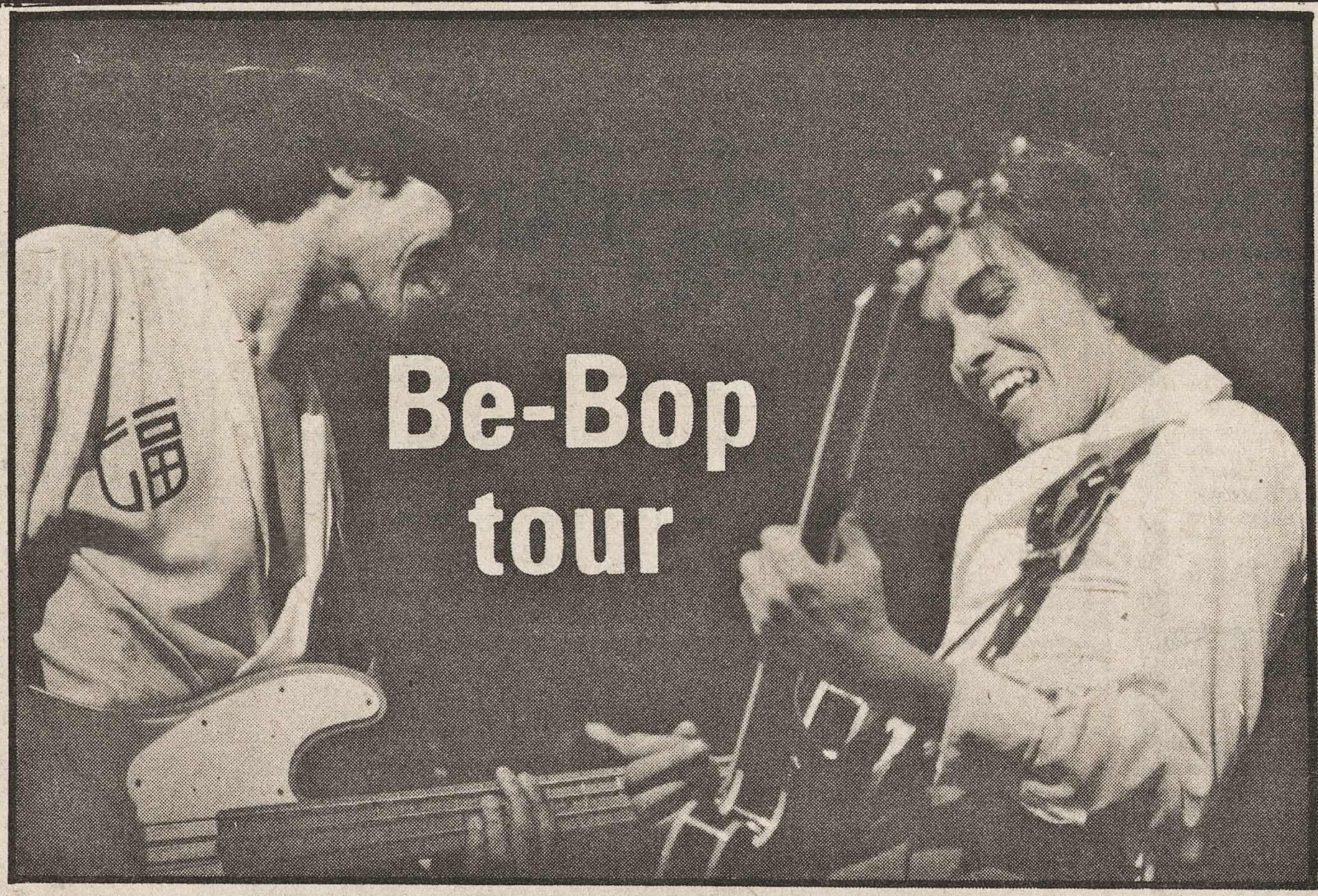
BIRMINGHAM Barrel Organ: RICKY COOL & THE ICEBERGS
BIRMINGHAM Golden Eagle: SHOOP SHOOP
BIRMINGHAM Railway Hotel: MAGNUM
BIRMINGHAM Rebecca's: SCENT ORGANS
BLACKPOOL Jenkinson's Bar: BULLETS
BOURNEMOUTH Tiffany's: RADIO STARS
BRADFORD Princeville Club: SON OF A BITCH
BRIGHTON Polytechnic: STAN ARNOLD
CHESTER Smartzy Disco: GENO WASHINGTON BAND
COVENTRY Mr George's: RADIATORS FROM SPACE
COVENTRY Warwick University: DEAF SCHOOL
DONCASTER Outlook Club: SLAUGHTER & THE DOGS
DUNSTABLE Chequers Club: RED NITE
EASTBOURNE Gulliver's : SOUL DIRECTION
EDINBURGH University: DEKE LEONARD'S ICEBERG / DOLL BY DOLL
EXETER Groucho's: DAMAGE
GLASGOW Strathclyde University: SKROO / OBERON
HIGH WYCOMBE Nags Head: ROOGALATOR
LANCASTER University: BOTHY BAND
LEEDS Polytechnic: XTC
LITCHET MATRAVERS Chquers Bar: THE LEARJETS
LIVERPOOL Coconut Grove: BAND WITH NO NAME
LONDON CAMDEN Dingwalls: MERGER
LONDON CAMDEN Green Man: THE STICKERS
LONDON CAMDEN Music Machine: STEEL PULSE / REGGAE REGULARS
LONDON CANNING TOWN Bridge House: FILTHY McNASTY
LONDON COVENT GARDEN Rock Garden: ADVERTISING
LONDON COVENT GARDEN Roxy Club: THE DEPRESSIONS
LONDON FOREST GATE Freemasons Tavern: KESTRAL
LONDON FULHAM Golden Lion: FLYING ACES
LONDON FULHAM Greyhound: DESPERATE STRAITS
LONDON HAMMERSMITH Folk Centre: BULLY WEE
LONDON HAMMERSMITH Red Cow: WARSAW PAKT
LONDON HAMMERSMITH Swan: POACHER BROWN
LONDON HAMMERSMITH The Rutland: FRED RICKSHAW'S HOT GOOLIES
LONDON ISLINGTON Hope & Anchor: CLAYSON & THE ARGONAUTS
LONDON KENSINGTON The Nashville: THE KILLJOYS / STAA MARX
LONDON Marquee Club: WIRE
LONDON Middelsex Polytechnic: TYLA GANG
LONDON OLD KENT RD. Thomas A'Beckett: THE TUMBLERS
LONDON OXFORD ST. 100 Club: MATUMBI
LONDON SOUTHGATE Royalty Ballroom: CREPE'N'DRAPES/ROCK ISLAND LINE
LONDON STOCKWELL The Plough: TOM CASHE & GARY BALDWIN
LONDON STOKE NEWINGTON Pegasus: PAINTED LADY
LONDON STOKE NEWINGTON Rochester Castle: RUMBLE STRIPS
LONDON TOOTING The Castle: PAINTED LADY
LONDON W.1 Speakeasy: ALFALPHA
LUTON Royal Hotel: ST. ELMO'S FIRE
MANCHESTER Rafters Club: THE STUKAS
MIDDLESBROUGH Rock Garden: SUPERCHARGE
MONMOUTH White Swan Hotel: NIGHT BIRD
NEWCASTLE City Hall: JUDAS PRIEST
NEWCASTLE The Canteen: THE SQUAD
NOTTINGHAM Hearty Good Fellow: TEST TUBE BABIES
NOTTINGHAM Imperial Hotel: PELICAN
NOTTINGHAM Sky Bird Club: TRAPEZE
OXFORD Polytechnic: OSIBISA
PLYMOUTH Fiesta Suite: JENNY HAAN'S LION
PORTSMOUTH Polytechnic: TONIGHT
POYNTON Folk Centre: EDDIE WALKER
READING Target Club: SAMSON
READING Three Tuns: EL SEVEN
RIPON College of Ripon & York St. John: MUSCLES
SCUNTHORPE Baths Hall: JIM CAPALDI & THE CONTENDERS
ST. AGNES Talk Of The West: THE SUPREMES (until Saturday)
SWANSEA Circles Club: SHAM 69
SWANSEA Nutz Club: ROBERT GORDON & LINK WRAY
WAKEFIELD Unity Hall: THE RICH KIDS
WALSALL Bilston Borough Arms: EAZIE



Be-Bop tour

BYE-BYE, STEELEYE

BE-BOP DELUXE, whose Charlie Tumahi (left) and Bill Nelson are pictured in action above, set out on the concert trail this weekend with a lengthy tour taking in most of the country's leading venues — starting at Coventry (Sunday), Newcastle (Monday), Glasgow (Tuesday) and Aberdeen (Wednesday). They're playing 22 dates altogether, among them two nights at London Hammersmith Odeon towards the end of this month.

STEELEYE SPAN are going on the road in what we are assured is their farewell tour. First gigs are at Harrogate (Saturday), Liverpool (Sunday), Chester (Monday), Manchester (Tuesday) and Sheffield (Wednesday). Maddy Prior (pictured right) and boys say they may come together occasionally in the future for special one-off dates, but the general feeling is that this is the last we shall see of them. So make the most of it!

Friday

ABERDEEN Music Hall: JUDAS PRIEST
ABERDEEN University: CAFE JACQUES
BANGOR University: JENNY DARREN BAND
BASINGSTOKE Technical College: MOTORHEAD
BIRMINGHAM Aston University: HENRY COW
BIRMINGHAM Barbarella's: ROBERT GORDON & LINK WRAY
BIRMINGHAM Barrel Organ: ROSES
BIRMINGHAM Queen Elizabeth Hospital: LITTLE ACRE
BIRMINGHAM Railway Hotel: SPITFIRE
BLYTH The Golden Eagle: THE SQUAD
BRADFORD Star Hotel: GEOFF & PENNY HARRIS
BRAINTREE Technical College: S.A.L.T.
BRIGHTON New Regent: SLAUGHTER & THE DOGS
BRIGHTON Technical College: STEEL PULSE
BRISTOL Barton Hill Centre: SHAM 69
BURTON 76 Club: WARREN HARRY
CAERWYS Town Hall: QUORUM
CAMBRIDGE Corn Exchange: THE DEPRESSIONS
CARDIFF Univeristy: BRIGHT EYES
CHATAM Tam O'Shanter: REBEL
CHELTENHAM Pavilion Club: N.W.10
COVENTRY Ryton Bridge: RENO
CROMER West Runton Pavilion: SPLIT ENZ
DERBY Bishop Lonsdale College: MUSCLES
DUBLIN Trinity College: THE ADVERTS
DUNDEE Technical College: DEKE LEONARD'S ICEBERG/DOLL BY DOLL
DURHAM St Chad's College: THE PIRATES
EASTBOURNE The Archery: THE HOLLYWOOD KILLERS
EDINBURGH University: XTC
EXETER St. George's Hall: THE YETTIES
EXETER University: LESSER KNOWN TUNISIANS
GLASGOW Amphora: THE MOTELS
GLASGOW Strathclyde University: PANACHE/DOWNTOWN FLYERS
GUILDFORD Surrey University: OSIBISA
HORNCHURCH The Bull: PEKOE ORANGE
HUDDERSFIELD Polytechnic: DEAF SCHOOL
HULL College: NO DICE
KETTERING Central Hall: SOUL DIRECTION
LANCASTER University: THE RICH KIDS
LEEDS Grobs Wine Bar: SPYDER BLUES BAND
LEICESTER Phoenix Theatre: JEREMY TAYLOR
LIVERPOOL Eric's: WIRE
LIVERPOOL Polytechnic: JIM CAPALDI & THE CONTENDERS
LONDON BRIXTON Lambeth Town Hall: BOB KERR'S WHOOPEE BAND/STRING JAM
LONDON CAMDEN Dingwalls: ROCK/ZAINE GRIFF
LONDON CAMDEN Music Machine: FABULOUS POODLES
LONDON CAMDEN Southampton Arms: JELLYROLL BLUES BAND
LONDON COVENT GARDEN Rock Garden: GEORGIE FAME & THE BLUE FLAMES
LONDON EDMONTON The Cock: KESTRAL
LONDON FULHAM Golden Lion: JACKIE LYNTON'S HAPPY DAYS
LONDON HAMMERSMITH Red Cow: REGULATION CONTROL
LONDON HAMPSTEAD Westfield College: WARSAW PAKT
LONDON HENDON Middlesex Polytechnic: KEVIN COYNE
LONDON ISLINGTON Hope & Anchor: RUMBLE STRIPS
LONDON ISLINGTON Tractors: VENOM
LONDON KENSINGTON The Nashville: ROOGALATOR
LONDON MANOR PARK Three Rabbits: LANDSCAPE
LONDON Marquee Club: WINDOW
LONDON PUTNEY Star & Garter: GREIG & NIGEL'S FOLK AND BLUES NIGHT
LONDON School of Economics: THE VISITORS
LONDON Southbank Polytechnic: RADIO STARS
LONDON SOUTHGATE Royalty Ballroom: JIGSAW
LONDON STOKE NEWINGTON Pegasus: THE STUKAS
LONDON STOKE NEWINGTON Rochester Castle: TONIGHT
LONDON Upstairs at Ronnie Scott's: BUSINESS
LONDON W.14 The Kensington: SOUNDER
MACCLESFIELD Travellers Rest: MERLIN
MAIDSTONE Technical College: CADO BELLE/THE BRAKES
MANCHESTER Ardwick Apollo: BLOOD, SWEAT & TEARS
MANCHESTER Rafters Club: DILLINGER
MANCHESTER University: CLAYSON & THE ARGONAUTS
MIDDLESBROUGH Rock Garden: RADIATORS FROM SPACE
NEWCASTLE Polytechnic: SUPERCHARGE/GARBO & THE CELLULOID HEROES
NOTTINGHAM Hearty Good Fellow: LAST CALL
NOTTINGHAM Sandpiper: ADVERTISING/SKIN PATROL
NOTTINGHAM Trent Polytechnic: THE TURBINES
OXFORD Oranges & Lemons: NIGHTSHIFT
PETERBOROUGH South Grove Centre: THE NOW
RHYL Tito's Club: GENO WASHINGTON BAND
RUGBY Emmaline's: GOBBLINZ
SCARBOROUGH Penthouse: MIKE ABSALOM
SHEFFIELD University:THE PLEASERS
SOUTHEND Top Alex: HYMIE BLOWS IT
STAFFORD North Staffs Polytechnic: YACHTS
ST. ALBANS City Hall: THE TALKING HEADS-/DIRE STRAITS
ST. ALBANS Horn of Plenty: SAMSON
SUTTON-IN-ASHFIELD Golden Diamond: BAND WITH NO NAME
SUTTON-IN-ASHFIELD New Cross: TATUM
SWINDON Brunel Rooms: ACKER BILK BAND
TENBURY WELLS Bridge Hotel: LE RITZ
WEYBRIDGE College of Food: THE ENID
WHALEY BRIDGE Jodrell Arms: AMERICAN AUTUMN
WINCHESTER King Alfred College: TYLA GANG
WOLVERHAMPTON Lafayette: KRAZY KAT
YORK De Grey Rooms: THE ISSUE
YORK Rock Against Racism: THE PASSAGE

Saturday

ABERCYCH Hall: THE INMATES/MUSCADIN
ABERTILLERY Six Bells: SAMSON
ABERYSTWYTH University: BRIGHT EYES
ABINGDON Culham College: ASH TRAY & THE DOGENDS
ASCOTT-UNDER-WYCHWOOD Tiddy Hall: SEAN CANNON
AYLESBURY Friars: SPLIT ENZ
BARROW Civic Hall: "SALUTE TO SATCHMO" with ALEX WELSH/GEORGE CHISHOLM/HUMPHREY LYTTELTON
BETCHWORTH Village Hall: WILDLIFE
BIRMINGHAM Barbarella's: ULTRAVOX
BIRMINGHAM Bogarts: DAWNBREAKER
BIRMINGHAM King's Heath Hare & Hounds: JEREMY TAYLOR
BIRMINGHAM Mayfair Suite: BARRON KNIGHTS
BIRMINGHAM Mercat Cross: COLD COMFORT
BIRMINGHAM Railway Hotel: STORMRIDER
BISHOPS STORTFORD Triad Leisure Centre: MOTORHEAD
BOGNOR Harrison's Bar: SOUL DIRECTION
BOLTON Technical College: NO DICE
BRIGHTON New Regent:WARSAW PAKT
BRISTOL Granary: KRAZY KAT
BRISTOL University: LITTLE ACRE
CARSHALTON St. Helier's Arms: VERNON & THE G.I.'s
CHESTER Albion Hotel: QUORUM
CHICHESTER Bishop Otter Centre: PTARMIGAN
COLCHESTER Essex University: BOTHY BAND
CORK Arcadia Ballroom: THE ADVERTS
CROMER West Runton Pavilion: OSIBISA
DARTFORD College of Education: BUSTER CRABBE
DARTFORD Princes Hotel: THE FEATURES
DUNFERMLINE Kinema Ballroom: BAND WITH NO NAME
EASTBOURNE The Cavalier: THE HOLLYWOOD KILLERS
EBBW VALE Leisure Centre; JENNY DARREN BAND
EDINBURGH Odeon: JUDAD PRIEST
FOLKESTONE Leas Cliff Hall: THE ENID
GLASGOW Strathclyde University: DEAF SCHOOL
GLASGOW University: JIM CAPALDI & THE CONTENDERS
HADDENHAM Village Hall: SOUARE CROWS
HARROGATE P.G.'s Club: RADIATORS FROM SPACE
HARROGATE Royal Hall: STEELEYE SPAN
HASTINGS Pier Pavilion: THE CRABS
HEMEL HEMPSTEAD The Heathbarn: AFTER THE FIRE
HITCHIN College: SIOUXSIE & THE BANSHEES/THE HOT POINTS/THE BLEACH BOYS
HUDDERSFIELD Polytechnic: YACHTS
ILKLEY College: CREPES 'N' DRAPES/DAWNWEAVER
LANCASTER University: STEEL PULSE
LEEDS Grobs Wine Bar: ICE NINE
LEICESTER Phoenic Theatre: BUS ROCK
LEICESTER Polytechnic: SUPERCHARGE
LEICESTER Queen's Hall: DILLINGER
LIVERPOOL C.F. Mott College: SCREENS
LIVERPOOL Eric's: THE RICH KIDS/JOHN COOPER CLARKE
LONDON CAMDEN Dingwalls: CLAYSON & THE ARGONAUTS/FLYING ACES
LONDON CAMDEN Music Machine: THE KILLJOYS/GONAZLEZ
LONDON COVENT GARDEN Rock Garden: GRAND HOTEL
LONDON E14 Magnet & Dewdrop: PEKOE ORANGE
LONDON HAMMERSMITH Red Cow: BLAST FURNACE & THE HEATWAVES
LONDON HAMMERSMITH Swan: LESSER KNOWN TUNISIANS
LONDON HARLESDEN Rocky Theatre: MARTY WILDE/TROGGS
LONDON HARROW RD. Windsor Castle: VENOM
LONDON HOXTON St. Hilda's Youth Club: THE NOW
LONDON ISLINGTON Hope & Anchor: TONIGHT
LONDON KENSINGTON The Nashville: ROOGALATOR
LONDON REGENTS PARK Cecil Sharp House: COSMOTHEKA
LONDON School of Pharmacy: S.A.L.T.
LONDON SOUTHGATE S.T.C.: KESTRAL
LONDON STOKE NEWINGTON Pagasus: STRIFE
LONDON STOKE NEWINGTON Rochester Castle: ADAM & THE ANTS
LONDON Upstairs at the Rainbow: CADO BELLE
LONDON Upstairs at Ronnie Scott's: BUSINESS
MANCHESTER Lesser Free Trade Hall: AQUA/PEGASUS/PETE FARROW
MANCHESTER University: DEKE LEONARD'S ICEBERG/DOLL BY DOLL
MIDDLESBROUGH Rock Garden: SON OF A BITCH
NEWCASTLE University: XTC
NORTHAMPTON County Ground: TYLA GANG
NORWICH East Anglia University: RACING CARS
NOTTINGHAM Hearty Good Fellow: OUTWARD BAND
NOTTINGHAM Imperial Hotel: TATUM
OXFORD Corn Dolly: VESUVIUS
OXFORD Oranges & Lemons: LEFT HAND DRIVE
PLYMOUTH Polytechnic: MUSCLES
PORTSMOUTH Polytechnic: THE STUKAS / SKRATCH
PRESTON Polytechnic: THE PIRATES
READING College: SHAM 69
RHYL Tito's Club: GENO WASHINGTON BAND
ROCHESTER Nags Head: REBEL
RUGBY Emmaline's: GOBBLINZ
SHEFFIELD Hurlfield Campus: HENRY COW
SHEFFIELD Polytechnic: ROBERT GORDON & LINK WRAY
STEVENAGE Locarno: BOUNCER
SWINDON Oasis Centre: THE TALKING HEADS-/DIRE STRAITS
TAMWORTH Police Station: ARMPIT JUG BAND
WESTON-SUPER-MARE Maximillian's: THE LEARJETS
WISHAW Crown Hotel (lunchtime): THE PESTS
WOLVERHAMPTON Polytechnic: WARREN HARRY
YORK White Swan: WITCHFYNDE

Sunday

AMERSHAM Crown Hotel: BULLY WEE
BASILDON Treble Chance: HYMIE BLOWS IT
BATLEY Variety Club: ACKER BILK BAND (for a week)
BIRMINGHAM Barbarella's: FRIENDS
BIRMINGHAM Barrel Organ (lunchtime): MENSCH
BIRMINGHAM Railway Hotel: ORPHAN
BOURNEMOUTH Winter Gardens: THE DOOLEYS
BROMLEY Churchill Theatre: SYD LAWRENCE ORCHESTRA
CHARNOCK RICHARD Park Hall Centre: BILL FREDERICKS (for a week)
CHELMSFORD Chancellor Hall: TONIGHT/THE BRAKES
CHESTER West Cheshire Club: DAVE BERRY
COVENTRY Dog and Trumpet: ARMPIT JUG BAND
COVENTRY Theatre: BE-BOP DELUXE
CROYDON Fairfield Hall: OSIBISA/SPARTACUS
CROYDON Greyhound: THE TALKING HEADS / DIRE STRAITS
DUBLIN Gaiety Theatre: MARY O'HARA
DUMFRIES Balcastle Hotel: BAND WITH NO NAME
DUNSTABLE The Unicorn: ST ELMO'S FIRE
FIFE St Andrew's University: JIM CAPALDI AND THE CONTENDERS
GALWAY Leisureland: THE ADVERTS
GLASGOW Apollo Centre: JUDAS PRIEST
GLASGOW Strathclyde University: CHICO/RIGHT HAND BAND
HORNCHURCH Queen's Theatre: THE SETTLERS
LEEDS Fforde Green Hotel: JENNY DARREN BAND
LITTLE BLOXWICH Nags Head: EAZIE
LIVERPOOL Eric's: DEKE LEONARD'S ICEBERG
LIVERPOOL Philharmonic Hall: STEELEYE SPAN
LONDON BATTERSEA Nags Head: JUGULAR VEIN
LONDON CAMDEN Brecknock: SLIPSTREAM
LONDON CHALK FARM Roundhouse: SPLIT ENZ/RADIO STARS
LONDON CHARING CROSS ROAD Astoria: ROBERT GORDON AND LINK WRAY
LONDON COVENT GARDEN Rock Garden: J. J. JAMESON
LONDON DRURY LANE Theatre Royal: BLOOD, SWEAT AND TEARS
LONDON E.C.1 City Arms: DESPERATE STRAITS
LONDON EDMONTON Pymmes Park Inn: PEKOE ORANGE
LONDON FINCHLEY Torrington: KRAZY KAT/FURY
LONDON FULHAM Golden Lion: NORTH SIDE RHYTHM AND BLUES ENSEMBLE
LONDON HAMMERSMITH Red Cow: THE DEPRESSIONS

MORE GIG GUIDE AND CLUB ADS OVER THE PAGE

THE LIVE PAGE

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ALTERNATIVE T.V. + THE KILLJOYS
Monday February 13th
ROOGALATOR
Tuesday February 14th
SIOUXSIE AND THE BANSHEES

The LOOK

TRY AND SEE
THE
LOOK
IN
FEBRUARY

3rd Cambridge Corn Exchange
6th Marquee, London W1
8th Rochester Castle, Stoke Newington
13th The Bridgehouse, Canning Town E16
15th Red Cow, London W6
16th The City Arms, London EC1
18th The Pegasus, London N16
21st The Pegasus, London N16
22nd Red Cow, London W6
24th The Nags Head, High Wycombe
25th Windsor Castle, London W9
28th The Bridgehouse, Canning Town E16

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Saturday February 4th
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Feb. 5 OSIBISA
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Feb. 5 LINK WRAY
Feb. 8 JIM CAPALDI
Feb. 8 MARY O'HARA
Feb. 9/10 EMMYLOU HARRIS
Feb. 10 THE BOTHAY BAND
Feb. 11 TINA TURNER
Feb. 12 THE ADVERTS
Feb. 17/18 STEELEYE SPAN
Feb. 19 THE ENID
Feb. 19 HERBIE HANCOCK/CHICK COREA
Feb. 19/20 RUSH
Feb. 19 LOUDON WAINWRIGHT III
Feb. 22 X.T.C.
Feb. 24 THE SWEET
Feb. 25/26 BE BOP DELUXE
Feb. 26 SAD CAFE
Feb. 26 EARTHQUAKE
Feb. 26 CHRIS DE BURGH

Mar. 5 BLONDIE
Mar. 10 BUZZCOCKS
Mar. 10 GALLAGHER & LYLE
Mar. 12 ALBERTO Y LOST TRIOS PARANOIAS
Mar. 12 HOT CHOCOLATE
Mar. 13 BILLY JOEL
Mar. 13/18 MANHATTEN TRANSFER
Mar. 16/17 EDDIE & HOT RODS
Mar. 18 GORDON GILTRAP
Mar. 20 TANGERINE DREAM & LAZERIUM
Mar. 22 JOHN OTWAY & WILD WILLY BARRETT
Mar. 28 CHARLES AZNAVOUR

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Feb. 21st THE BOYS
Feb 28th REZILLOS
For details tel.
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LUTON LIBRARY THEATRE
The 2nd Luton Street Festival starring
THE KOs THE JETS THE WINDERS
Tickets 80p from F L Moore, Dunstable or available on door

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Frdiay, Feb. 3rd 60p
STUKAS
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STRIFE
Sunday, Feb. 5th 50p
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Wed, Feb 1 John Bull, 590 Chiswick High Rd., W4 (opp Gunnersbury tube/BR) 8.30 pm.
Thurs, Feb 2 Swan, Hammersmith Broadway, W6, 9 pm
Fri, Feb 3 Three Rabbits, 833 Romford Rd., Manor Park, 10 pm.
Tues, Feb 7, Stapleton, Crouch Hill N4, 9 pm (Get there early!)
New live 16-minute EP "U2XME1X-2MUCH" £1.25 in good record shops now. No. EVE 137, Event Horizon Record, distributed through Lightning Records.
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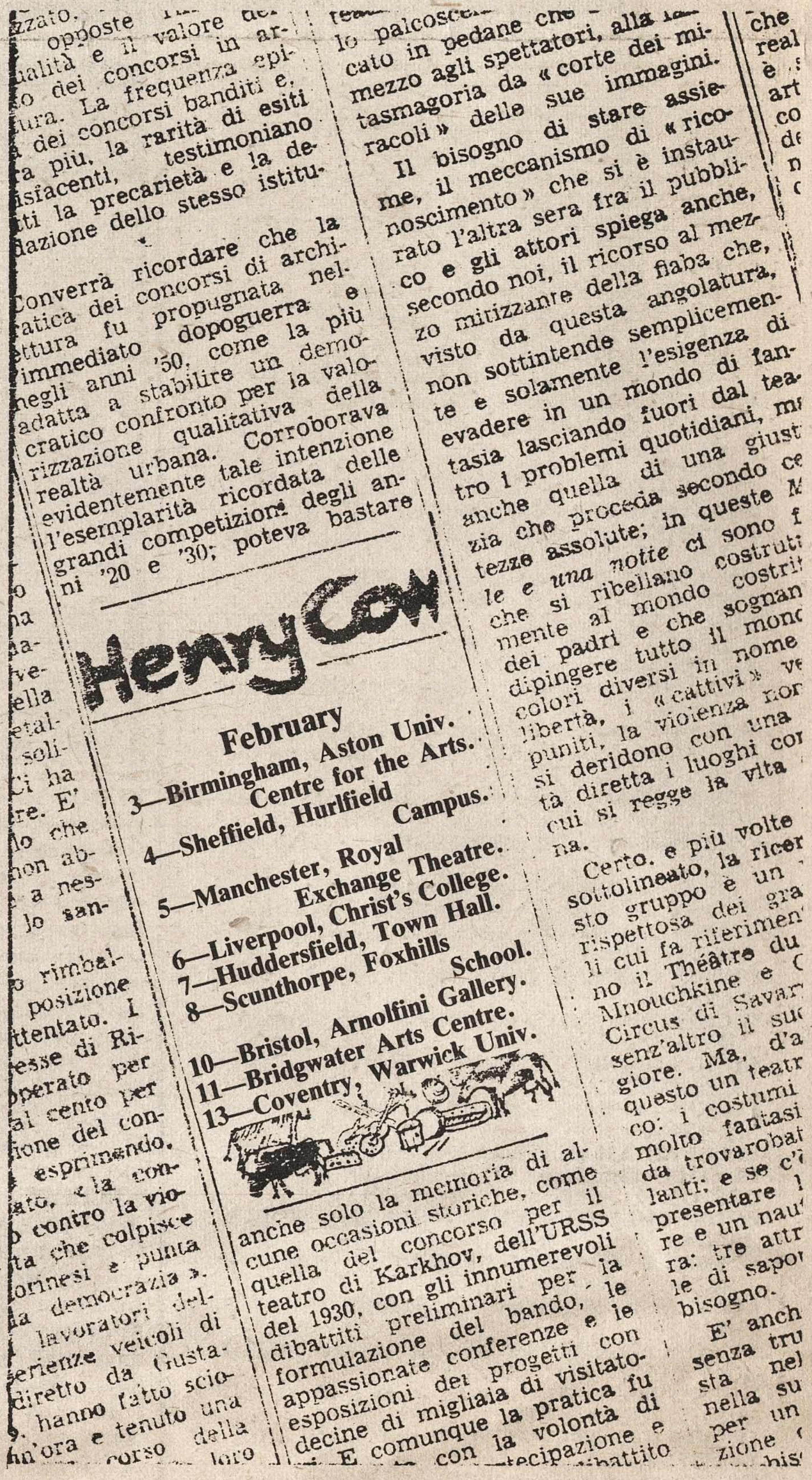

zzato. opposte
ualità e il valore de
o dei concorsi in ar-
tura. La frequenza epi-
dei concorsi banditi e,
a più, la rarità di esiti
isfacenti, testimoniano
ti la precarietà e la de-
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Converrà ricordare che la
ratica dei concorsi di archi-
ettura fu propugnata nel-
l'immediato dopoguerra e
negli anni '50, come la più
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cratico confronto per la valo-
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l'esemplarità ricordata delle
grandi competizioni degli an-
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diretto da Gusta-
hanno fatto scio-
n'ora e tenuto una
corso della
loro

Henry Cow

February
3—Birmingham, Aston Univ. Centre for the Arts.
4—Sheffield, Hurlfield Campus.
5—Manchester, Royal Exchange Theatre.
6—Liverpool, Christ's College.
7—Huddersfield, Town Hall.
8—Scunthorpe, Foxhills School.
10—Bristol, Arnolfini Gallery.
11—Bridgwater Arts Centre.
13—Coventry, Warwick Univ.

anche solo la memoria di al-
cune occasioni storiche, come
quella del concorso per il
teatro di Karkhov, dell'URSS
del 1930, con gli innumerevoli
dibattiti preliminari per la
formulazione del bando, le
appassionate conferenze e le
esposizioni dei progetti con
decine di migliaia di visitato-
ri. E comunque la pratica fu
con la volontà di
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Thurs Feb 9th GREYHOUND, FULHAM
Fri Feb 10th ROYAL OAK, Near Battle
Happy Christmas

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Words (Barry Clarke) City Hall, St. Albans

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Fri Feb. 3rd, 8.30pm to 1am
Late Late Rockshow VIII
TALKING HEADS
+ DIRE STRAIGHTS + BLEAK HOUSE
Mary Jane Disco. Bar till 12.30am. Food
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Pioneer Club, February 11th Tony McPhee's Terraplane + Jebb Avenue

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GIG GUIDE

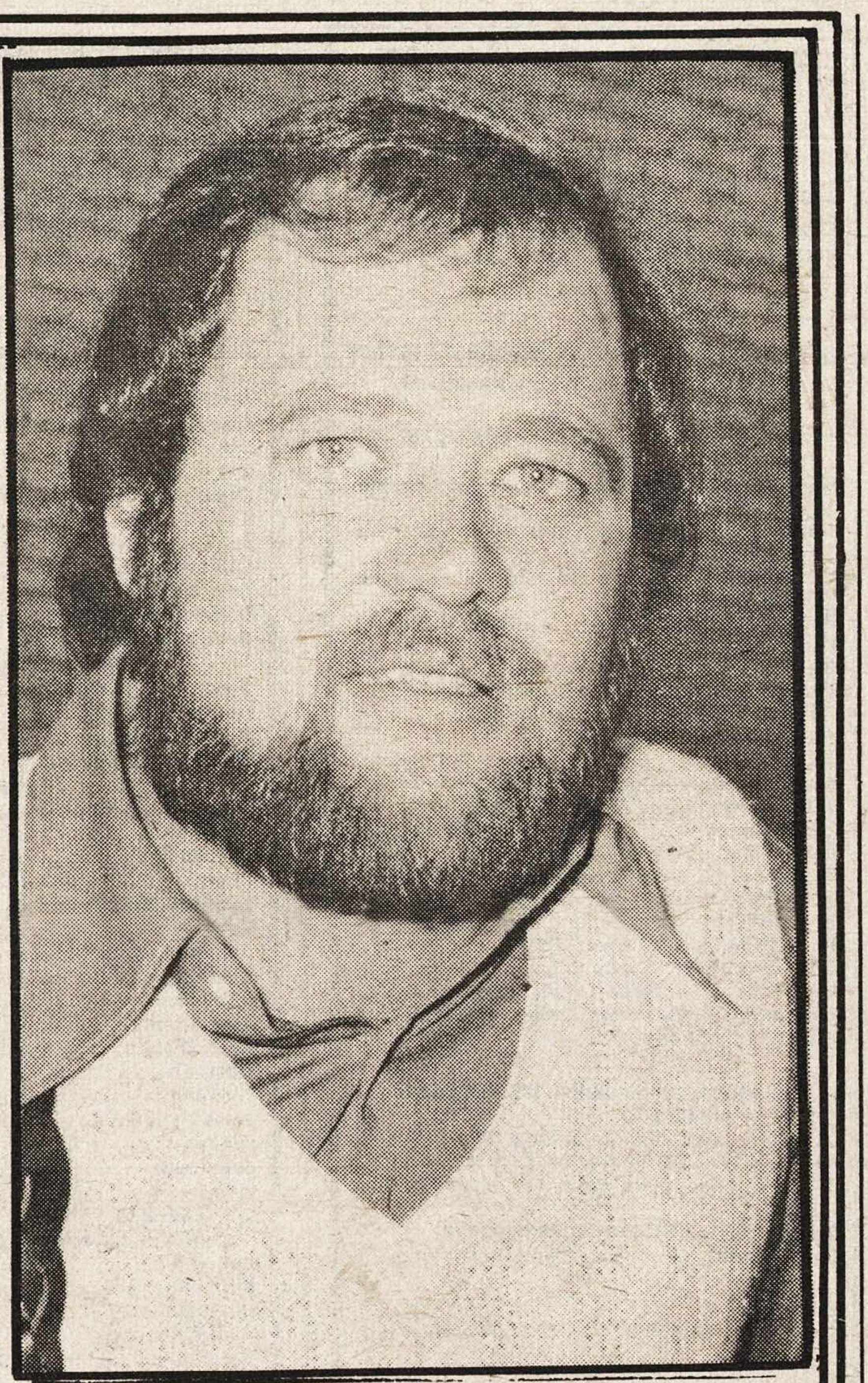
LONDON HAMMERSMITH Swan: LOOSE CHANGE
LONDON ISLINGTON Hope and Anchor: COMEDY FACTORY
LONDON KENSINGTON The Nashville: THE SAINTS
LONDON N.4 The Stapleton: DOLL BY DOLL
LONDON PADDINGTON Western Counties: RED NITE
LONDON PECKHAM Montpelier (lunchtime): BLUE MOON
LONDON STOKE NEWINGTON Pegasus: KRAKATOA
LONDON STOKE NEWINGTON Rochester Castle: THE LATE SHOW
LONDON WOOLWICH Tramshed: THE McCALMANS
LONDON W.1 Portman Hotel: JOHNNY BARNES AND ROY WILLIAMS
LUTON Cesar's: THE SUPREMES
MANCHESTER Royal Exchange Theatre: HENRY COW
MIDDLESBROUGH Town Hall Crypt: WIRE/THE SQUAD
NORTHAMPTON The Racehorse: LEFT HAND DRIVE
NOTTINGHAM Beeston Katie's: THE STUKAS
PORTSMOUTH Portsea Rotary Club: PTARMIGAN
POYNTON Folk Centre: HARVEY ANDREWS/MARTIN AND GRAHAM
REDCAR Coatham Bowl: ULTRAVOX
REDHILL Lakers Hotel: HOT POINTS
SOUTHAMPTON Saints: LESSER KNOWN TUNISIANS
THAME Swan Hotel: TONY ROSE
WAKEFIELD Theatre Club: BARRON KNIGHTS (for a week)
WALSALL Bilston The Cock: OILY RAG
WESTON-SUPER-MARE Webbington Country Club: THE REALISTICS (for a week)
WOLVERHAMPTON Lafayette: JAMESON RAID
WREXHAM Cartrefle College: BRIGHT EYES
YEOVIL Duke of York: SAMSON

Monday

ABERYSTWYTH University: ALVIN STARDUST
BELFAST Pound Music Club: CLAYSON & THE ARGONAUTS
BIRKENHEAD Hamilton Club: HEAVY METAL KIDS
BIRMINGHAM Barbarella's: GARBO & THE CELLULOID HEROES
BIRMINGHAM Barrel Organ: SHADES
BIRMINGHAM Railway Hotel: COLD COMFORT
BIRMINGHAM Rebecca's: NEON HEARTS
BLYTH Golden Eagle: STEVE BROWN BAND
BOSTON Folk Club: CUT-THROAT JAKE
BOURNEMOUTH The Village: THE RICH KIDS
BRISTOL Crockers: HARD UP (for three days)
BRISTOL Stonehouse: BRENT FORD & THE NYLONS
BURY Crystals Club: DIRTY SHIRTS
CHELTENHAM Plough Inn: THE INDEX
CHESTER ABC Theatre: STEELEYE SPAN
DONCASTER Outlook Club: WIRE
DUCKLINGTON Bell Inn: CHRIS PEARSON
EDINBURGHTiffany's: DEAF SCHOOL
ERDINGTON Queen's Head: QUILL
FAREHAM Roundabout Hotel: PTARMIGAN
GLASGOW Strathclyde University: SCOTCH / MOWGLI & THE DONUTS
HULL Tiffany's: YACHTS / THE FLASH MONGRELS / THE STOPS
ILFORD Cauliflower Hotel: ORIGINAL EAST SIDE STOMPERS
LEEDS Fforde Green Hotel: DEKE LEONARD'S ICEBERG
LEEDS University: TALKING HEADS / DIRE STRAITS
LIVERPOOL Christ's College: HENRY COW
LONDON CANNING TOWN Bridge House: BAND WITH NO NAME
LONDON COVENT GARDEN Rock Garden: SOLLO / PRIVATE EYE
LONDON FULHAM Golden Lion: BOB KERR'S WHOOPEE BAND
LONDON ISLINGTON Hope & Anchor: THE SOFT BOYS
LONDON KENSINGTON The Nashville: SLAUGHTER & THE DOGS
LONDON Marquee Club: THE STUKAS
LONDON OXFORD ST. 100 Club: THE TROGGS / STAA MARX
LONDON PUTNEY Star & Garter: PENNY ROYAL
LONDON STOKE NEWINGTON Pegasus: MAKERS
LONDON STOKE NEWINGTON Rochester Castle: SNUFF
LONDON WEST HAMPSTEAD Railway Hotel: THE KILLJOYS / RESISTANCE
MANCHESTER Band On The Wall: GAGS
MANCHESTER Free Trade Hall: JUDAS PRIEST
NEWCASTLE City Hall: BE-BOP DELUXE
NEWCASTLE Newton Park Hotel: THE SQUAD
NORWICH Scamps: SAMSON
NOTTINGHAM Imperial Hotel: GWAIHIR
PLYMOUTH Castaways: LISSEN
PLYMOUTH Fiesta Suite: XTC
SHIPLEY Bow Inn: JENNY DARREN BAND
SOUTHAMPTON University: SPLIT ENZ
STAFFORD Top of the World: ULTRAVOX
STOCKTON Fiesta Club: MARTHA REEVES & THE VANDELLAS
SWINDON The Affair: TONIGHT

Tuesday

BAGSHOT Pantiles Club: THE STUKAS
BELFAST Polytechnic: CLAYSON & THE ARGONAUTS
BINGLEY College: GARBO & THE CELLULOID HEROES
BIRMINGHAM Fighting Cocks: BRUJO
BIRMINGHAM Railway Hotel: JAMESON RAID
BRISTOL Locarno: XTC
CARDIFF Top Rank: THE RICH KIDS
COVENTRY Lanchester Polytechnic: NO DICE
DEWSBURY Turks Head: DAWNWEAVER
GLASGOW Apollo Centre: BE-BOP DELUXE
GLASGOW Strathclyde University: FRENZY/CIRKUS
HUDDERSFIELD Town Hall: HENRY COW
KEIGHLEY Nikkers Club: RADIATORS FROM SPACE
LEICESTER De Montfort Hall: JUDAS PRIEST
LONDON CAMDEN Music Machine: PENETRATION
LONDON CANNING TOWN Bridge House: ZAINE GRIFF
LONDON COVENT GARDEN Rock Garden: BRIAN PARRISH BAND
LONDON FULHAM Golden Lion: STREET BAND
LONDON ISLINGTON Hope & Anchor: THE BOYFRIENDS
LONDON KENSINGTON The Nashville: THE SOFT BOYS / THE BRAKES
LONDON Marquee Club: BETHNAL
LONDON N.4 The Stapleton: LANDSCAPE
LONDON OLD BROMPTON RD. Troubador: STEFAN GROSSMAN



BLOOD, SWEAT & TEARS fly in for a brief visit, headlining just three concerts — the first two being at Manchester (Friday) and London (Sunday). And of course, they are now re-united with their prodigal lead singer David Clayton-Thomas (above).

LONDON OXFORD ST. 100 Club: ALTERNATIVE TV/EL SEVEN
LONDON SOUTHGATE Royalty Ballroom: DILLINGER
LONDON STOKE NEWINGTON Pegasus: BLUNT INSTRUMENT
LONDON STOKE NEWINGTON Rochester Castle: CONSORTIUM
LONDON WOOLWICH Tramshed: REBEL
MANCHESTER Free Trade Hall: STEELEYE SPAN
MANCHESTER Rafters Club: HEAVY METAL KIDS
NEWCASTLE Gosforth Hotel: WHITE HEAT
NEWCASTLE The Playground: CHRISTINE COOL BAND
NOTTINGHAM Imperial Hotel: GAFFA
OXFORD Westminster College: TONIGHT
PORTSMOUTH Locarno: SPLIT ENZ
SALFORD University: THE BOTHY BAND
STOCKTON Fiesta Club: MARTHA REEVES & THE VANDELLAS

Wednesday

ABERDEEN Capitol Theatre: BE-BOP DELUXE
BIRMINGHAM Barbarella's: STILL
BIRMINGHAM Barrel Organ: BRUJO
BIRMINGHAM Bogarts: CRYER
BIRMINGHAM Railway Hotel: EAZIE
BIRMINGHAM Rebecca's: GRACE
BRADFORD University: KRAKATOA
BRIGHTON Top Rank: DILLINGER
CARDIFF University: THE BOTHY BAND
CHELTENHAM Plough Inn: POACHER BROWN
COLERAINE Ulster University: CLAYSON & THE AGONAUTS
DARLINGTON Baths Hotel: JENNY HAAN'S LION / TONY McPHEE'S TERRAPLANE
DARLINGTON Technical College: HEAVY METAL KIDS
DUBLIN Stadium: CHRIS DE BURGH / PHILLIP GOODHAND-TAIT
GLASGOW Strathclyde University: BACK STABBERS
HUCKNALL Welfare Club: SKRATCH
ILFORD Oscar's: NUTZ
LEICESTER Polytechnic: DEAF SCHOOL
LEICESTER Scamps: VENOM
LIVERPOOL Havanna Club: THOSE NAUGHTY LUMPS
LIVERPOOL Mountford Hall: SPLIT ENZ
LONDON BRIXTON The Telegraph: RED NITE
LONDON CAMDEN Dingwalls: SLAUGHTER & THE DOGS
LONDON CAMDEN Music Machine: DEKE LEONARD'S ICEBERG / DOLL BY DOLL
LONDON CHISWICK John Bull: LANDSCAPE
LONDON COVENT GARDEN Rock Garden: THE METHOD / MEAN STREET
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LONDON HAMMERSMITH Red Cow: 90° INCLUSIVE
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LONDON N.1 Old Red Lion: EARTH TRANSIT
LONDON N.4 The Stapleton: KESTRAL
LONDON OLD KENT ROAD Lord Wellington: ZAINE GRIFF
LONDON PECKHAM Montpelier: BLUE MOON
LONDON PUTNEY Star & Garter: CLIFF AUNGIER & GREIG'S SHOWCASE
LONDON STOKE NEWINGTON Pegasus: RIFF RAFF
LONDON Royal Albert Hall: MARY O'HARA
LONDON STRAND Lyceum: JIM CAPALDI & THE CONTENDERS / TYLA GANG / ARBRE
LONDON Upstairs at the Rainbow: SUPERCHARGE
LONDON W.14 The Kensington: THE CASUAL BAND
LUTON Royal Hotel: THE STUKAS
MIDDLESBROUGH Town Hall: THE SUPREMES
NEWCASTLE Union: KRAZY KAT
NORTHAMPTON Salon Ballroom: MARTHA REEVES & THE VANDELLAS
NORWICH Jacquard Club: QUORUM
NOTTINGHAM Sandpiper: WIRE / MATT BLACK & THE PIN-UP
NOTTINGHAM Trent Polytechnic: WARREN HARRY
READING Bryan's Club: XTC
READING Punk City: FRONT
SCUNTHORPE Foxhills School: HENRY COW
SHEFFIELD City Hall: STEELEYE SPAN
SHEFFIELD Polytechnic: THE PIRATES
SHEPTON MALLET The Centre: THE YETTIES
SOLIHULL Golden Lion: THE FIRST BAND
SOUTH WOODFORD Railway Bell: ORIGINAL EAST SIDE STOMPERS
WAKEFIELD Bretton Hall College: GARBO & THE CELLULOID HEROES
WOLVERHAMPTON Lafayette: TONIGHT
WOLVERHAMPTON Polytechnic: NO DICE

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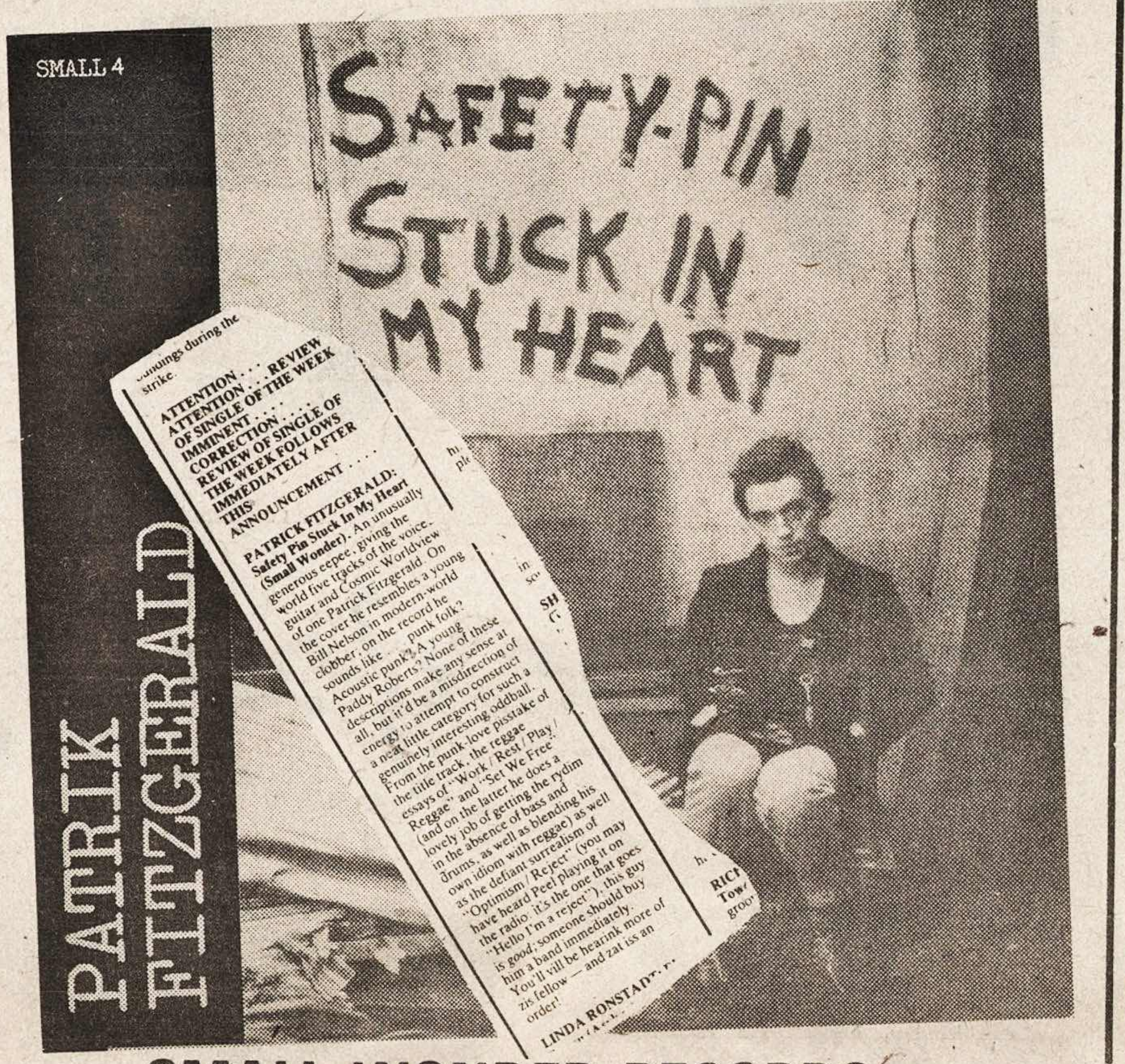

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ON THE TOWN

Millie's preoccupations, said The Guardian, are sex, sex and more sex; can't argue with that.

Report:
CLIFF WHITE

Pix:
PENNIE SMITH

If you're not yet in love with Millie . . .

(. . . you obviously missed the gigs)

Millie Jackson

ODEONS, BIRMINGHAM AND HAMMERSMITH

SO NOW we know; Millie Jackson is every bit as raunchy as her reputation. And then some.

Ignoring the traditional 'grey tabby inyor wunnerful cuntree' cliches, her opening gambit was to instruct her British audience how to swear properly.

"I know y'all cuss sometimes 'cause I been hearing people saying 'Shee-it.' But there ain't no such thing as shee-it. It's only got but one syllable. It's *shit.*

"Let me hear ya now, after three . . ."

"SHIT!!!"

And so, with the great communal cuss echoing off the walls, the tone was set for the rest of her performance.

Course, it's not everyone who cares for foul-mouthed women with a hot line in plain-speaking about the sexual inadequacies of the general populace.

Particularly one whose funky raps take up a good third of her act, thereby precluding several songs that I'm sure her British fans wanted to hear.

I was at three of her four British concerts (all of which were sell-outs) and noticed a smattering of people walking out on her at each performance, presumably either bored or offended.

Certainly at Birmingham a few sensitive souls were outraged and left when she started referring to "Poofs".

In London, where she extended her raps and cut three songs out of her act, the few leavers were probably just tired of all the talking.

Me, I thought she went over the top — particularly when she started acting out one of her stories in mime — but I certainly wasn't bored.

Millie works at the very edge of disaster.

You can never be sure what she'll do next; whether she'll be moving, outrageously funny or faintly embarrassing.

Comfort is not part of her repertoire.

And just that fact alone puts her in a tiny minority of modern black acts. To be part of the Millie Jackson experience is a bit like sharing an evening with Richard Pryor and Mae West.

A final word about her rapping: it wasn't half as formulated as most of her audiences probably thought it was.

Although she has a general framework for each of her routines (because they're all related to songs, to which she keeps returning from out of the monologues), what she had to say, and the way that she said it, varied considerably from gig to gig, depending on her moods and the audiences' reaction.

The only consistency was uncompromising plain speaking.

But enough of the incidentals; what of the music?

In a word, sensational.

I don't usually like to get too dogmatic about artists, but in Millie's case I don't mind going on record as stating that she's the most exciting female singer I've seen since, oh, I guess, Irma Thomas and Sugar Pie DeSanto in the mid-'60s.

Not technically, you understand: *emotionally.*

Her voice is amazing.

Even deeper and more powerful than you'd suspect from hearing her records; sometimes round and warm with a similar timbre to Gladys Knight, then distorted into sounds that are beyond the ken of most females, the ragged end of frenzy that is the province of a Wilson Pickett or a James Brown.

She sings like a man. An old, gold soul man. (Or, to avoid feminist backlash, perhaps I should say, like the R&B ladies of yesteryear — which amounts to the same thing).

And, oh bliss. Not only is she a singer and a half, she's got the perfect band for accompaniment.

Eight-piece Easy Akshun are probably the closest thing to a top-flight, Stax-style '60s outfit on the road today.

A drummer who's sharp enough even to please fans of the late Al Jackson; three hornmen, including a character who doubles on valve and slide trombone, who make the same kind of impression as Southside Johnny's larger assembly; guitarists and a keyboard player who lend effective, powerful support without once over-riding Millie's lead.

Miraculously, even the string-synth wasn't offensive.

With such splendid back-up, Millie opened each set with the solid, and appropriate funk of Philip Mitchell's "Star InThe Ghetto", before sifting through an hour or so of rap and soul that was all drawn fron her recorded repertoire, except "Feelings" (which she'll undoubtedly soon record, if the audience response is anything to go by).

The Birmingham audience was treated to "There's Something 'Bout Cha" and "I Can't Say Goodbye" from her "Lovingly Yours" L.P. — which "you didn't buy, but I'm gonna sing 'em anyhow; and if you act like you don't like 'em I just might sing the whole goddamn album" — plus her early hit, "My Man, A Sweet Man", performed exactly as on record. (A concession to Brits; Millie hates the song).

Londoners just heard the balance of the set, which was mainly her three extended *tours de force,* "If Loving You Is Wrong", "All The Way Lover" and "Loving Arms", broken up by a straightforward (i.e. no rap) performance of "Feel Like Making Love", and capped by the obligatory encore, "If You're Not Back In Love By Monday."

Each and every one was stunningly performed, which is why I'm sitting here reviewing three shows; I couldn't get enough.

Final verdict?

One rap too many; several songs too few; but still the greatest soul show for many a long month, a justification of every high expectation.

Supercharge

Music Machine

THEY RAVAGED Reggae, they pulverised Punk, they gobbed on Gospel, and they weren't exactly charitable about Queen, Glenn Miller, The Pistols, and a whole lot of other people.

Focal point of the band was inevitably singer/saxist Albie 'Bunty' Donnelly, (he insists that I mention he's bisexual), baggy red trousers flapping wildly, bald pate a-glinting in the spotlights. Non-stop gags and rock star rip-offs.

But nearly stealing the show was Professor 'Gazzer' Gaskell (sax), looking almost dapper as Simon Templar,

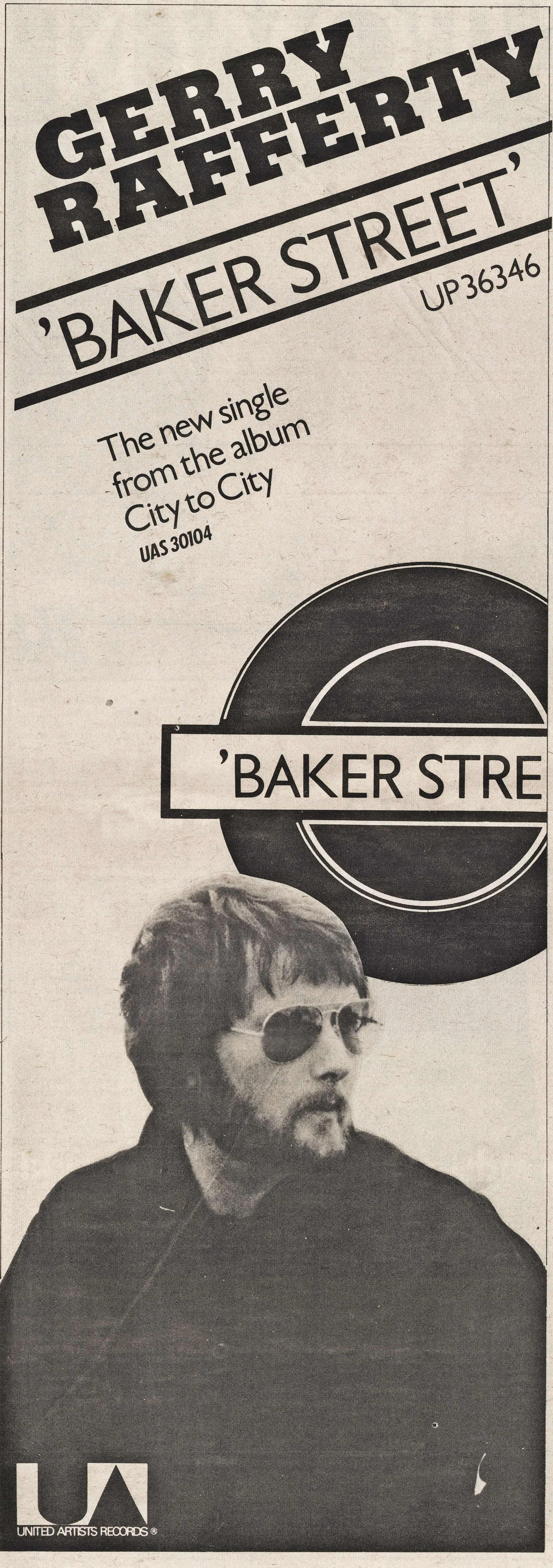
In fact, the whole seven-piece band demands attention.

A lot of pseudo-devotional handwaving in "The God Song" (chorus, *"I wanna testify!"),* and excellent shoowop harmonies on "Doesn't It Make You Feel Sickly?", which devastated the entire Beach Boys era in one blow.

But nothing compares with the sight of Donnelly goose-stepping crazily as the band all move in automated robot jerks on "Don't Wanna Be Funky No More".

Gross, raunchy, often hysterical — as long as there's music they will grind it through their satrical mangle, destroy its pretensions, and still play it at its best.

Mark Ellen



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I just wanna be an all-round entertainer

Frank Zappa

HAMMERSMITH ODEON

"FRANK ZAPPA is the leader and musical director of the Mothers Of Invention. His performances in person with the group are rare. His personality means that it is best he stay away . . . for the sake of impressionable young minds who might not be prepared to cope with him. When he does show up he performs on the guitar. Sometimes he sings. Sometimes he talks to the audience. Sometimes there is trouble. . ." **— Extract from liner note to "Freak Out" by The Mothers Of Invention, 1966.**

FRANK ZAPPA used to be the outside edge of weird — sometimes he was even as weird as he pretended to be — and even now, as he steps out in front of his all-new, all-young and mostly-pretty band at the Hammersmith Odeon, his appearance indicates that there's something about him which is not . . . quite . . . *normal.*

Consider: here's a guy with shoulder-length hair, but it's greasy and matted and generally horrible, falling around a meatcleaver nose resting on a Groucho 'tache in a face that's a living definition of "sallow". He's wearing a black'n'white striped rugby shirt, baggy ice-blow jeans and brown platform boots. He's such a misfit that you'd rather take Sid Vicious home to have tea with your mum.

At least Sid looks . . . well, *normal.*

Zappa's pacing the front of the stage singing into a hand-mike — and for him that's definitely not normal, but then he slings his guitar over his shoulder and gets stuck into "Peaches En Regalia", which is. But then he takes the guitar off, removes the rugby shirt, ties his hair back and returns to the front of the stage to leer his way through "The Torture Never Stops".

It's a real nostalgibuzz to think of Frank having a "repellent personality", though. The man who used to threaten the world with dangerous ideas, bizarre, ugly music, a carload of screaming mutants, brutal saxophones, odd aleatory noises and psychotic conversations is now friendly, pleasant, entertaining and eager to please. Nowadays, Frank Zappa is about as offensive and evil as Eddie And The Hot Rods.

Where once he trained his satiric cannons on such targets as the U.S. military-industrial complex, concentration camps and the hippie hoax (and please remember that Frank Zappa was firing nerve-gas pellets into Haight-Ashbury at a time when the rest of the world was still singing along with "All You Need Is Love", so don't call him a hippie unless you want a Nargument), he is now content to spend several minutes (about 15, to be precise) demolishing Peter Frampton with a long rap (delivered from a stool at the front of the stage) and a song entitled "I Have Been In You", which is in the grand tradition of Zappa jibes at anyone who is more attractive to pubescent girls than he is.

He used to take the piss out of Jim Morrison back in '68, but that's another matter.

It was a far cry from Wembley a few years ago, when FZ played two hours of straight jazz (well, as "straight" as anything he ever does) with an encore of "Who Are The Brain Police?" to keep the natives from outright mutiny. This time around, Frank's into Entertainment, and it's very good Entertainment. I mean, I was Entertained. Didn't get bored or nothin',laughed at the jokes, tapped me foot to the music, didn't even look at me watch but once or twice during the whole thing.

Due to FZ's invidious position record-wise, large particles of the set consisted of material written since his last album "Zoot Allures", which came out in '76, but therefore not released and thus unfamiliar to the audience at large.

Such new delights included "Broken Hearts Are For Assholes" and "I Wanna Be Dead", both sung by drummer Terry Bozzio — also the subject of the whole "Punky's Whips" megajoke described by suave young Paul Rambali in his Zappa feature last week — which I presume are some sort of Frankish comment on The Entire Phenomenon Of (Ahem) Punk Rock.

The songs would imply that FZ has a greater understanding of pun£ roc£ than the safety-pin jokes during the "I Have Been In You" monologue would have implied.

Frank's avuncular jollity even extended as far as bringing up members of audience to dance on stage (Jesus popped up — natch — and was only induced to leave the stage with the greatest reluctance). The result of all this was that he performed most of his encore with a girl named Gloria wrapped around him. He sang "Camarillo Brillo" from the floor with Gloria's hand down his pants, but a good time was had by all.

The band were better than okay, even though the sound was on the weedy side — in fact, the only instrument on the stage that was decently miked and sounded okay was Zappa's own guitar.

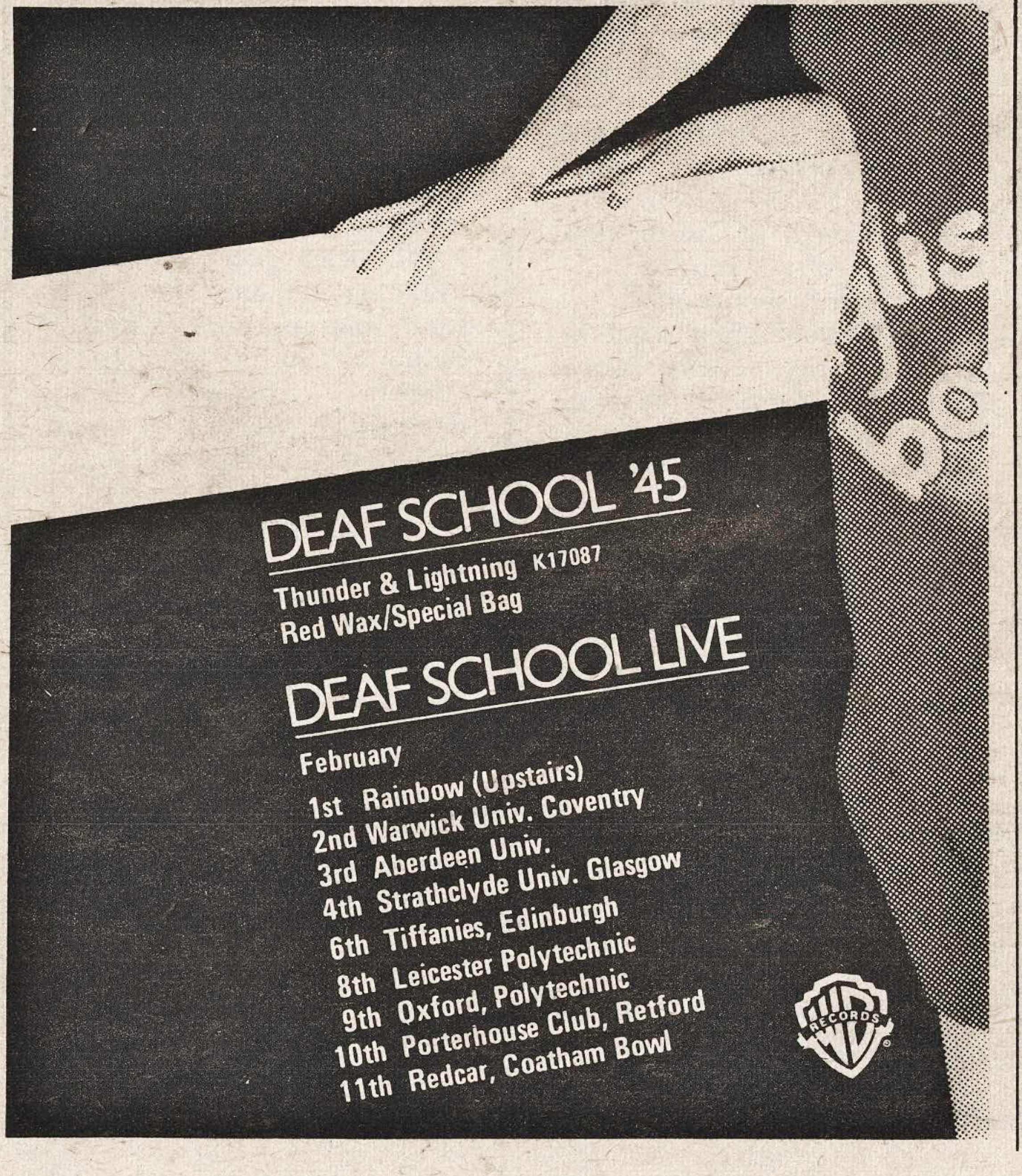
Bearing in mind the vagaries of the P.A. system, Zappa sounded as if he was announcing Adrian Blue (guitar and Bob Dylan impressions), Patrick (bass), Terry Bozzio (drums, shades, vocals and jock-strap), Tony Mars and Peter Wolf (keyboards) and Ed Mahon (percussion, marimbas, vibraphone and assorted etceteras). They all sound like fine lads who'll do very well with their own bands.

In short, fine entertainment from one of the great all-round entertainers of our time.

Frank Zappa is the leader and musical director of Frank Zappa. His performances in person with the group are the only reason anybody shows up . . . for the sake of the wonderful kids who respond so warmly to Frank's warm and wonderful personality.

When he does show up he performs on the guitar. Sometimes he sings. Sometimes he talks to the audience. Sometimes he sits on a stool smoking cigarettes and tapping his foot while the band perform. There is never any trouble. . .

Charles Shaar Murray



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11th Redcar, Coatham Bowl

Last word in Uneasy Listening

This Heat

ICA

MUST ADMIT I couldn't restrain a chuckle when one of Pere Ubu's hairy crew recently announced that "what we (PU) are is not pretty".

All things being relative, David Thomas was speaking his own truth.

But maybe he should bend an ear to This Heat (preferably when someone can be persuaded to give them a recording contract); they make even Ubu's relentless Detroit motorik seem positively benign and companionable.

Meanwhile, back at the ICA, an itchy tape loop (sort of phased Morse) signals a formal start to proceedings.

This Heat, who won't take to the small, cramped stage for at least another five minutes, use a lot of tapes, both pre-recorded and made *in situ* . . .

Bagging This Heat is mercifully pointless.

Two items in their repertoire have a vague — nothing more — precedent in the chainsaw butchery of latterday King Crimson, but both "Horizontal Hold" and "Romp" are more manic, more oppressive than anything Fripp and Co ever flailed into shape.

And that's just about it for close — or come to that distant — relatives.

Charles Hayward drums with improbable precision; on "Hold" he manages a fairly convincing impression of a Yeti with a clubbed foot. Charles Bullen's guitar is a constant throb shock, a wide waveband of black noise, Gareth Williams' organ a nightmare of stabbings and screechings. Bullen especially looks the part — tall, skeletal and direly pallid.

No, This Heat are not pretty either.

"Makeshift Swahili" (great title, dontcha think?) is just as unsafe, maybe more so, Hayward screaming lyrics as if possessed over a huge megariff. God knows what This Heat are exorcising though.

But one-dimensional they're not. "Not Waving But Drowning" is a mournful, by their standards pleasant song, a grey hymn. Bullen moves to clarinet, Hayward titters through his assorted percussives, Williams doubles on bass.

And later a series of descriptive instrumentals leading into another song, the hauntingly beautiful "Fall Of Saigon", illustrates the trio's ability to map areas beyond world's end.

Their manipulation of tape and texture neatly explodes Todd Rundgren's (pathetic) fallacy that every note produced on stage has to be identified with a player before a band can communicate effectively with its audience.

In This Heat's instance, the trade in uncertainty is pronounced. Not knowing (where or why) helps rather than hinders, opens rather than closes.

Their one concession to symmetry is Bullen's final solo, a steel coil sprung without (much) warning that resolves itself into the introductory tape signature.

Bullen leaves the stage, his guitar on indefinite repeat.

An end.

This Heat is, I suppose, uneasy listening — extreme music for what are extreme times.

But it's *passionate* (dare I say committed?) music, therefore its own justification and, unlike so many 'modernist' ventures that are interesting in theory but inaccessible in practice, defiantly vulnerable.

Angus MacKinnon

Weird band, weird pix.

JAZZ DIARY

DINGWALLS Saturday lunchtime blowing session is a gig worth getting to — free admission, and, a coupla weeks back, David Murray borrowing an axe to sit in on "Perdido" and "C-Jam Blues" before brooming to Paris to record solo concerts. The Pizza Express, Dean Street, has Bud Freeman and Fred Hunt on February 10. The next visitors at Ronnie Scott's will be George Coleman, and the Woody Shaw unit.

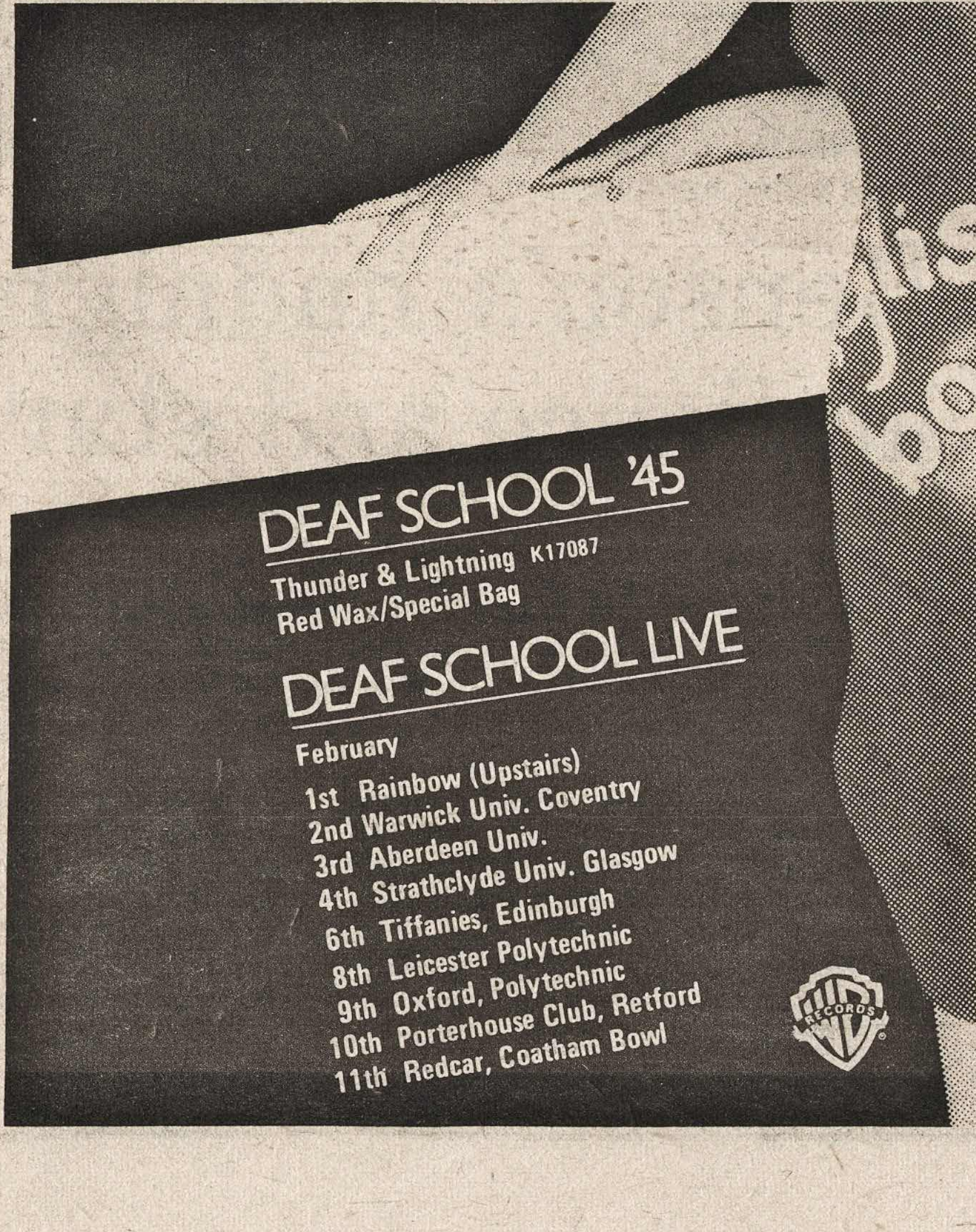
Jazz Centre Society gigs in London include the Tom Bridges Quartet with Chris Vander Quartet at the 7 Dials on February 2, Barbara Thompson's Paraphernalia at the Star and Garter on 4th., and The Dutch Swing College Band and Dick Wellstood at the Queen Elizabeth Hall on 6th. The 100 Club features Jabula on 3rd., The Blackbottom Stompers and Roy Kirby's Paragon Jazz Band on 4th., the Gene Allen Jazzmen on 5th., and Dick Cook's Inter-Cities Jazzband on 8th.

The Dick Morrissey-Jim Mullen Band's JCS Northern tour includes the Arts Centre, York on 8th., Band On The Wall, Manchester on 9th., the Dock Green Inn, Leeds on 10th. and the Derby Room, Leigh Library, Leigh on 11th. The Kathy Stobart Quintet with Marion Williams will be at East Lancs Jazz Club, Great Harwood on 9th., Norton Recreation Centre, Castlefields, Runcorn on 10th. and Hurlfield Campus, Sheffield on 11th.

The first three albums in the new Ronnie Scott Presents series on Pye are now in the shops, and Ronnie's own album, "Serious Gold" confirms his belief that British jazz is the equal of any. Next two releases are George Melly and the great Louis Stewart. Lee Lambert Records will be releasing Volume Three in their British Artists series, "The Martin Drew Band" with Bill Le Sage, Brian Smith, Ron Mathewson and John Taylor.

A&M's Horizon keep up the good work with the astounding duets between Charlie Haden and Cherry, Ornett, Hawes and Shepp on "The Golden Number". Also released, Chet Baker's "You Can't Go Home Again", Thad Jones and Mel Lewis "Live In Munich", Billy Hart's "Enchance" which includes Oliver Lake, Don Pullen, Dewey Redman and Dave Holland, and "Herb Alpert-Hugh Masekela". A fine quartet album from the great Max Roach, "The Loadstar", on Italian Horo.

Brian Case



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On the tedious side of weird . . .

Ultravox!
Split Enz

EDINBURGH
LADIES AND gentlemen — an evening of weirdness in two parts.

(You didn't really think they were on the same bill, did you?)

Firstly to Clouds disco, where they're conducting an experiment — the show finishes at 10.30, apparently to ease the parents' troubled minds by sending the kids home early.

First on are The Doll who, apart from the novelty of having a (competent) Farfisa organ sound as lead instrument, have absolutely nothing to offer.

Tedious punk — more imitators, not initiators as the New Wave heads for a BOFdom of its own.

They're followed in due course by Ultravox! who . . . well, in a nutshell, there's nothing quite so un-weird as weirdness that's been carefully planned.

Ultravox! positively reek of Art School.

Seemingly interminable intro tapes precede a strictly orthodox execution of painfully arranged ingredients: some futurism here, a threat of cybernetics there, a hint of asexuality, a suggestion of languid decadence, a whiff of narcotics, a je-ne-sais-quoi of French for that certain chicness, a dab of modern urban high rise boy to jar just so . . . and a recording contract of course.

They're about as 'Wild, Beautiful, and Damned' as a Mary Quant boutique.

They evidently hope to be the Roxy Music of the New Wave. Occasionally they carry it off — "Hiroshima Mon Amour" is the best Roxy song that Bryan Ferry never wrote — but mostly it's just laughably pretentious.

"The Frozen Ones", "Artificial Life", "I Want To Be A Machine", drones John Foxx.

Sure you do, kid. You want to be rich and famous, like the rest of us.

It's all rather a pity really, to see ideas of being different ending up so hopelessly affected.

You see, beneath all that sub-Roxy stilted facade, Ultravox! are quite a hearty little rock band.

What's more, I think they know it themselves.

By the time the encore of "Rockwrok" (its second airing) is reached, they're rocking out free and frantic, and it looks as if it's all John Foxx can do not to show he's actually *enjoying* himself up there.

In fact the more passion and the less artifice Ultravox! inject, the better they are for it.

The musicianship isn't at all bad and there are some good ideas being thrown in, if only they weren't quite so contrived and derivative in presentation.

THE SHOW does indeed finish at 10.30, so there's time to nip across town to Tiffany's where local promoters Regular Music continue to build an excellent Monday night gig by presenting Split Enz.

Now this lot *are* weird, mainly by not being half as weird as their pictures promise.

Although continually intrigued by their photos, this was actually my first exposure to Split Enz music, and I'm baffled by its normality.

I almost feel cheated. Melodic, even tuneful, nice line in harmonies, some catchy hooks but it's all so low-key.

There's next to no flashiness or extrovert musicianship and the songs are little more than musical doodles, never going any place.

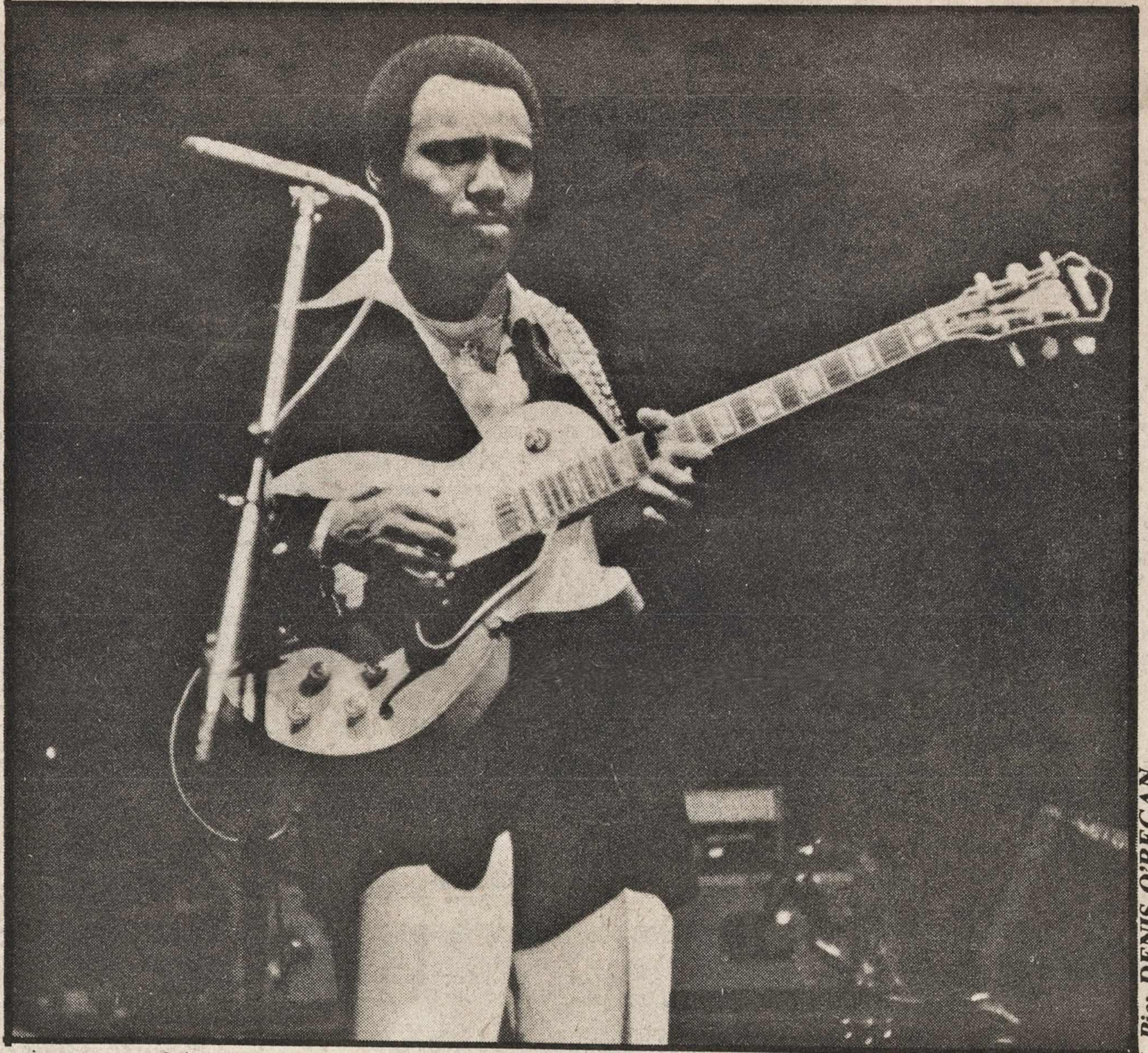
What's even more perplexing is that the visuals are almost equally nondescript. Only at the end and in the two encores was there any of the visual zaniness promised in their pictures.

Yet there's something very endearing about Split Enz.

Perhaps it's the evident care that they put into their creations, the passion with which they sing about "Charlie And Betty", the way they're oblivious to current fashion, the inviting harmlessness of their friendly little visions . . .

Whatever it is, they've evidently already acquired a strong following who are tuned into their escapist wavelength. The next Genesis? I wouldn't be surprised.

Ian Cranna



Pic: DENIS O'REGAN

Benson proves something we always knew him to be capable of — he can play that stuff in his sleep.

Benson's midnight gig: audience and star nod out

George Benson

DRURY LANE
IT WAS 1.00a.m. when George Benson finally appeared on stage last Friday at Drury Lane. Inevitably the lateness of the hour, combined with the soporific effect of much of the music, had an adverse effect on the audience. Heads began to drop long before the end of Benson's two-hour set; faint snores and occasional grunts punctuated the less than electrifying music from the stage.

With a backing quartet of Ronnie Foster (electric keyboards), Jorge Dalto (acoustic keyboards), Stanley Banks (bass) and Hugh Moran (drums), Benson eased his dexterous way through a selection of his recent chart successes, from "Breezin' " and "World Is A Ghetto" through to "The Greatest Love Of All" — though strangely he omitted "Nature Boy".

The low-key atmosphere of the evening / morning was not helped by the sheer length of much of his material — for, while technically adept, his solos were too often lacklustre; perhaps when he returns for his Spring concerts at the Albert Hall (for which this was a curtain-raiser), he might prove to be more stimulating if he featured more songs of shorter length.

Goodnight, George.

Dave Brown

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BLONDIE

■ *From p.25*

I don't look as old as I really am is because of the junk and the yoga. There's something about junk that seems to kinda *freeze* the way you look, but, of course, it's only applicable if you've got some degree of physical fitness — which I got through yoga and, say, Johnny Thunders got through being a pro baseball player before he got involved in rock'n'roll."

But every junkie's like a setting sun . . . the glorification of smack in rock'n'roll strikes me as the same self-pitying martyrdom that Lenny Bruce defined in an astounding display of verbal-wanking as "I'll die young but it's like kissing God." If you hadn't been strung out on junk, Debbie, you might have been at this stage of your career when you were 15 years younger.

"Sure," she nods. "The only reason I'm doing all this at a much older age than most people is simply because for so many years I was just so totally fucked up . . . I knew that *this* was what I always wanted to do but I was just too much of a physical and mental wreck to get it together . . ."

Were there any times when you thought you'd *never* manage to overcome all those self-induced problems?

"Plenty," she says. The cost of the pre-Blondie years has left Debbie Harry with the tendency to compromise that made the Rainbow show such an anti-climax after the stunning Hammersmith debuts earlier last year . . . from the fervent soul-shoes of a Peppermint Lounge suffragette to inanimate, photogenic, lip-smacking victim.

"I didn't dance at all at the Rainbow because I thought the English kids would consider that to be too . . . *frivolous.*"

No threats, ma babe, but she'd come up from worse than nowhere and was willing to play it straight with the dumb Johns if that's what she had to do to avoid going back to where she once belonged. The waste of initial potential was tempered with the bitter irony that, despite the sublime seventies AM Radio Pop classics on her first album, Blondie Debbie possessed infinitely more street-life credentials than all those Art School punks still living at home with the folks put together.

ESCAPING FROM her cosy New Jersey silver-spoon college education backrough, the ex-cheerleader took off for the promise of bright-light New York, first spending her nights with the avant-garde jazz musicians in St Mark's Place and later, in the summer of 67, dropping acid and clinking finger cymbals in a band of rancid hippies known as The Wind In The Willows.

After the band split she waited tables for the Warhol crowd at Max's Kansas City and says that the highlight of the job was getting laid in the tiny phone booth upstairs at Max's.

Leaving the streets of Babylon to become some old millionaire's sexual trophy in Bel-Air she pined for the junk of New York after just four weeks and was soon immersed once more in the heroin sub-strata, keeping her habit going in the customary junkie's evening job.

"I was stoned for most of the time and I wanted the money," she reflects. "It was pretty disgusting work. When I stopped doing junk I didn't need the money anymore . . ."

She went Cold Turkey at a Woodstock art commune and, in New York in the early seventies, she was hainging out at The Mercer Arts Centre where The New York Dolls were the resident houseband.

"I was a groupie," Debbie states. "I loved the Dolls, knew them ever well, and I was starting to think that it was about time that girls should do something in rock'n'roll . . . so me and my boyfriend Chris Stein — who I'm still with and who's the guitarist in the band now, right?—formed The Stilettos which later became Blondie.

Debbie reckons that the initial sense of community among the NYC bands to come out of the Max's / CBGB's breeding ground — Ramones, Talking Heads, Richard Hell, Heartbreakers, Television, Blondie and others — has been totally lost as the lust for success overruled the early cameradie and resulted in much bitching, jealousy and outright hostility.

"Hey, have you heard the latest gossip from New York?" she bubbles. "David Johansen and his wife have split up! They only just got married! She ripped up all David's clothes and ran off with Steven Tyler of Aerosmith! I think David's a great guy but *her* . . ."

Who made the decision to play Dingwall's, Debbie? Was it because the Rainbow was so disappointing and you wanted to get back to doing small gaffs?

"Yeah, it's the first small club that Blondie have played in three years. I think that maybe it was *too* small, and the sound was certainly terrible, wasn't it? We only did it because our record company told us that the press like going to Dingwall's . . . so that's why we did it."

The band seem much more into democracy these days — both live and on record, all of the members getting a turn in the limelight doing solos (yawn), the overall effect being to distract from the power that Debbie had wielded over her audience the first time I saw her. She agrees with this but asserts that she prefers it this way.

"The new album is much more . . . electronic."

She finds the new line-up of Blondie a lot happier than the version of the band that cut the first album, out of which only Chris Stein and Debbie herself remain. I ask her if it's much of a strain living with a member of her band.

"Not anymore, although me and Chris did used to fight all the time when we were in The Stilettos . . . but we have a great relationship now."

I can't help noticing just how camp the Blondie camp appears to be these days and wonder how much that's got to do with it.

"I'm very much into psychic exploration and psychic communication," reveals Debbie, anxious to shrug off the Dumb Blonde tag. "Once, in bed, Chris asked a question and I gave him the answer . . . *in my sleep.*" I am suitably awed. "I'm *rilly* into psychic communication and psychic exploration."

AS I'M leaving Debbie gives me a couple of Lenin badges that she picked up when Blondie stopped off at Moscow on their way back from their recent tour of the Far East.

"I'm not a Communist, I'm a Humanist," Debbie tells me. "That's what the attraction is to Lenin . . . once the FBI were tapping my phone because this left-wing film director who was making a movie about who really killed John F Kennedy was coming round to my apartment to smoke dope . . . you could hear that they were listening in every time you picked up the phone. It's funny, they don't care about Communism so much in England do they?"

Maybe the reason they're so sensitive about it in the States is because of the extremities of wealth and poverty and the people on the top of the heap don't like the idea of any redistribution.

Debbie flashes her pearly-whites and her blue eyes sparkle.

"Your name's already on the list," she smiles.

When I get back to the office there's a copy of the new "Rip Her To Sheds" single and enclosed with it is a *personally autographed* letter from Debbie Harry in Tokyo that was posted in Los Angeles and written in finest press-officer colloquialism meant to convey an atmosphere of warmth, friendship and understanding between the receiver and The Star. The letter was mass-produced, of course, and although the forged Debbie Harry signature was quite a good imitation, the Gift From Tokyo with an LA postmark was a commercially crass dead giveaway.

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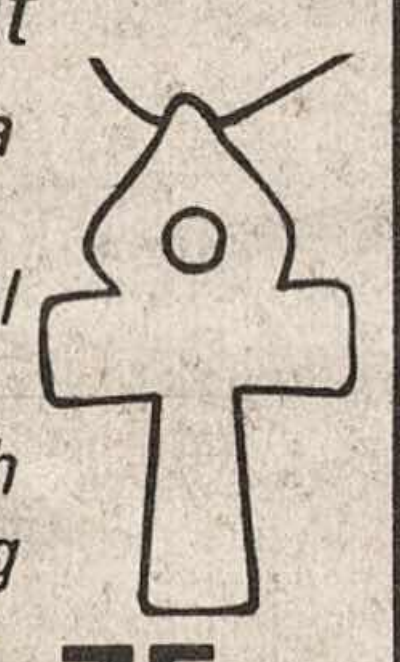

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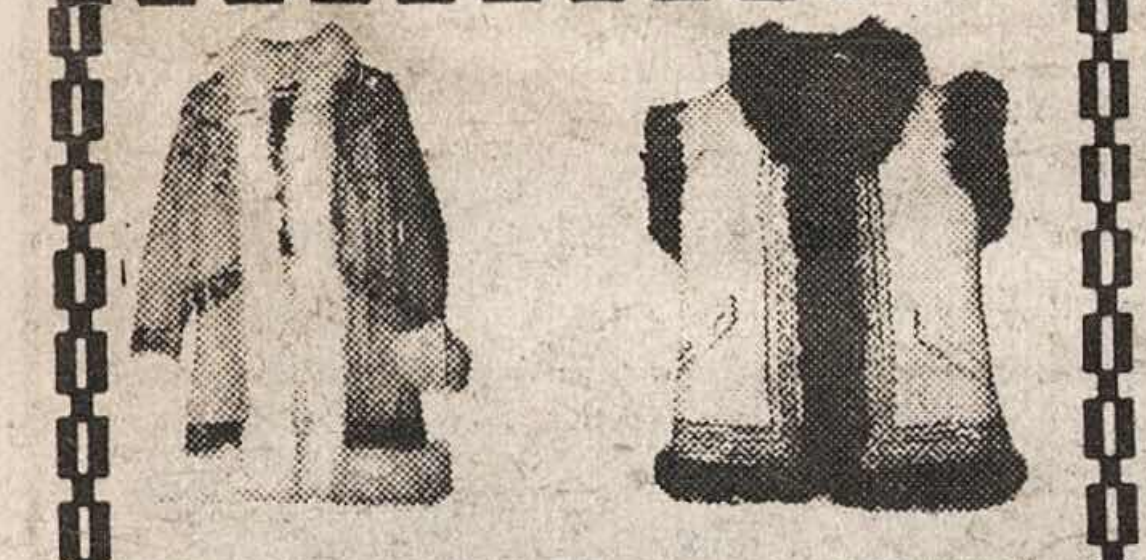

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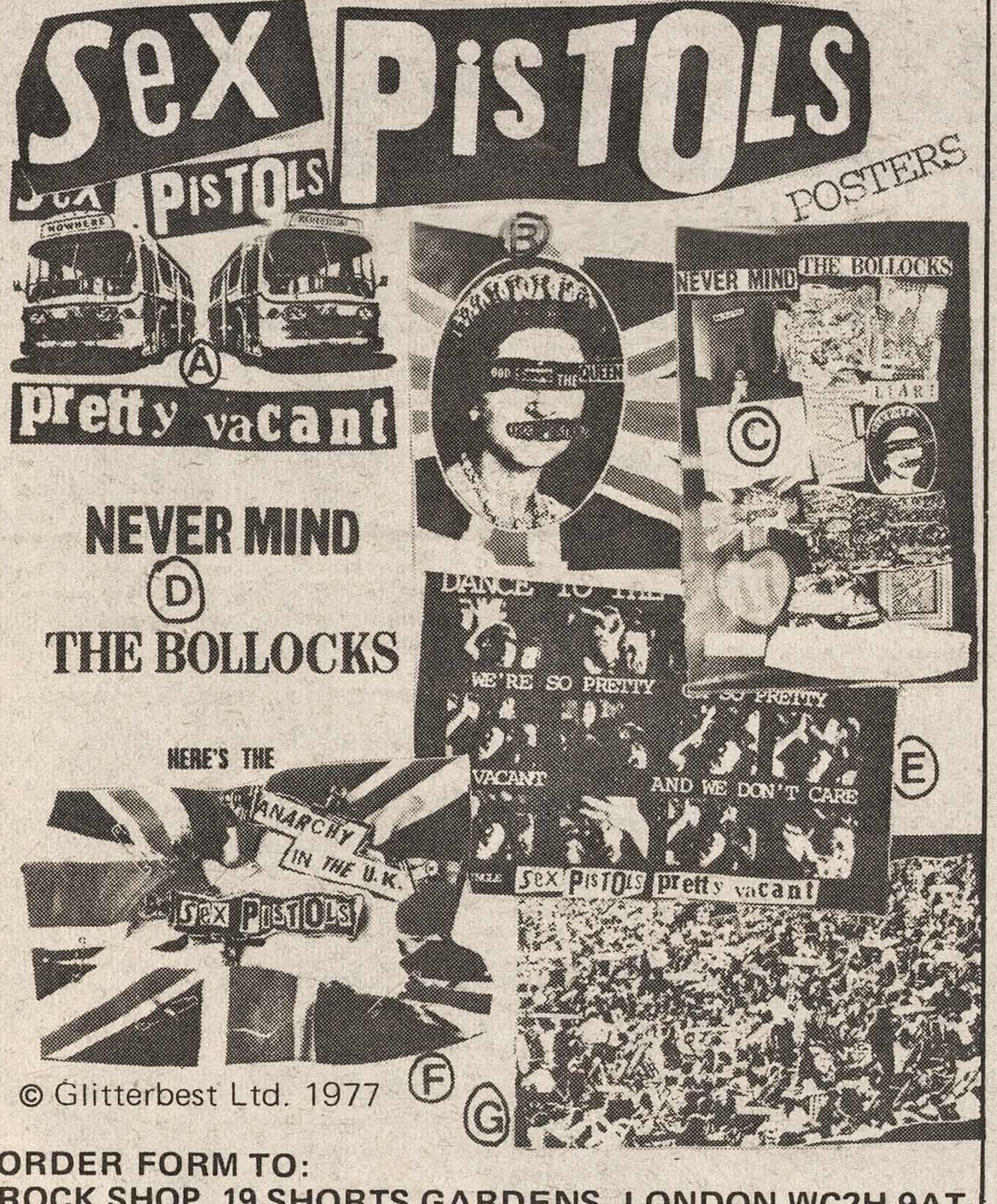

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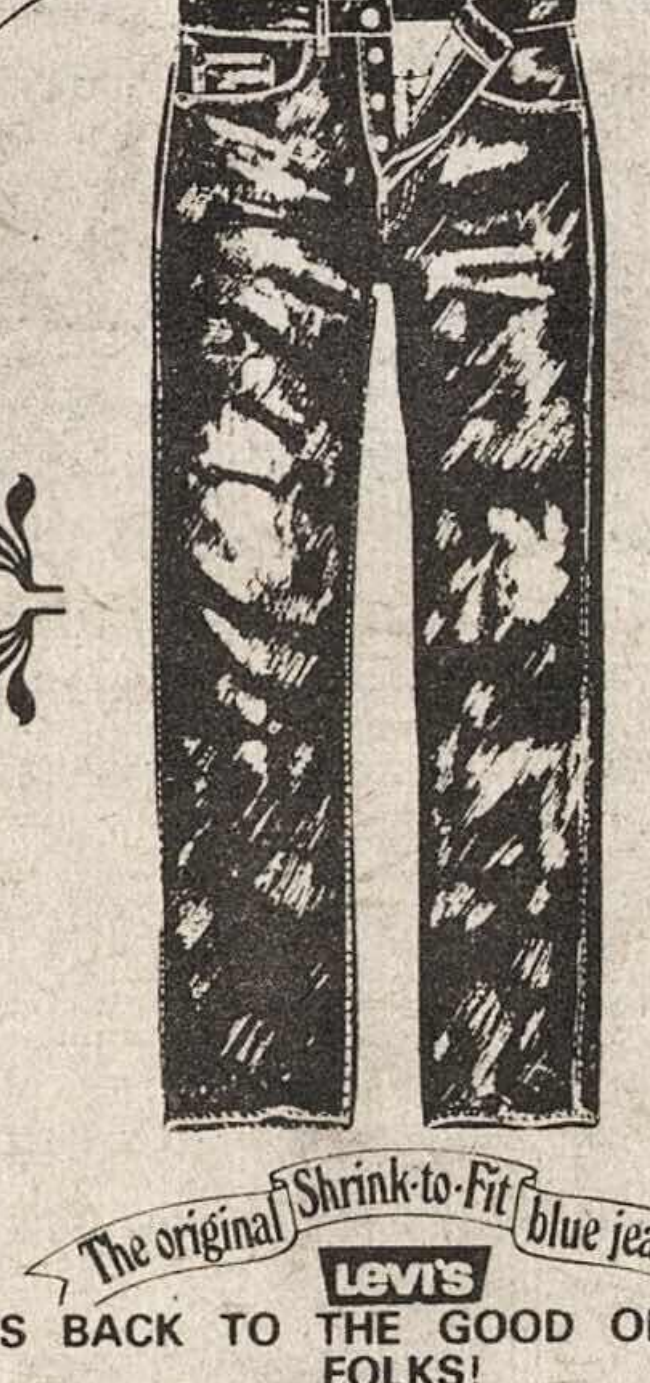

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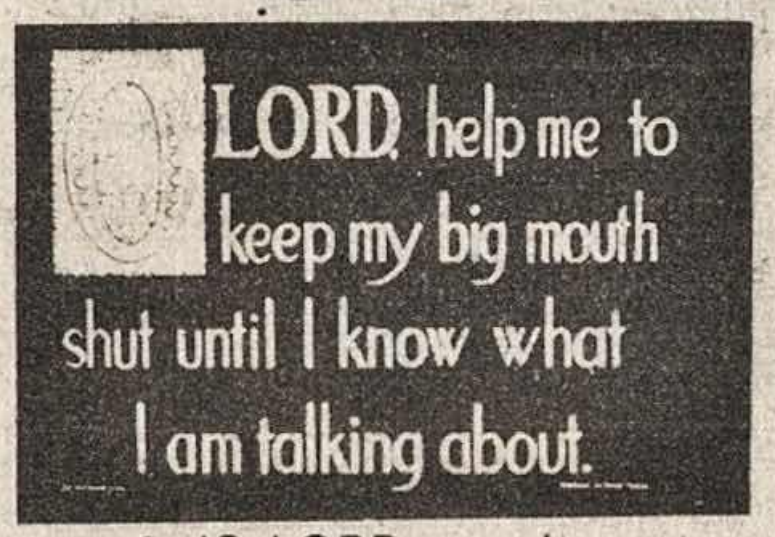
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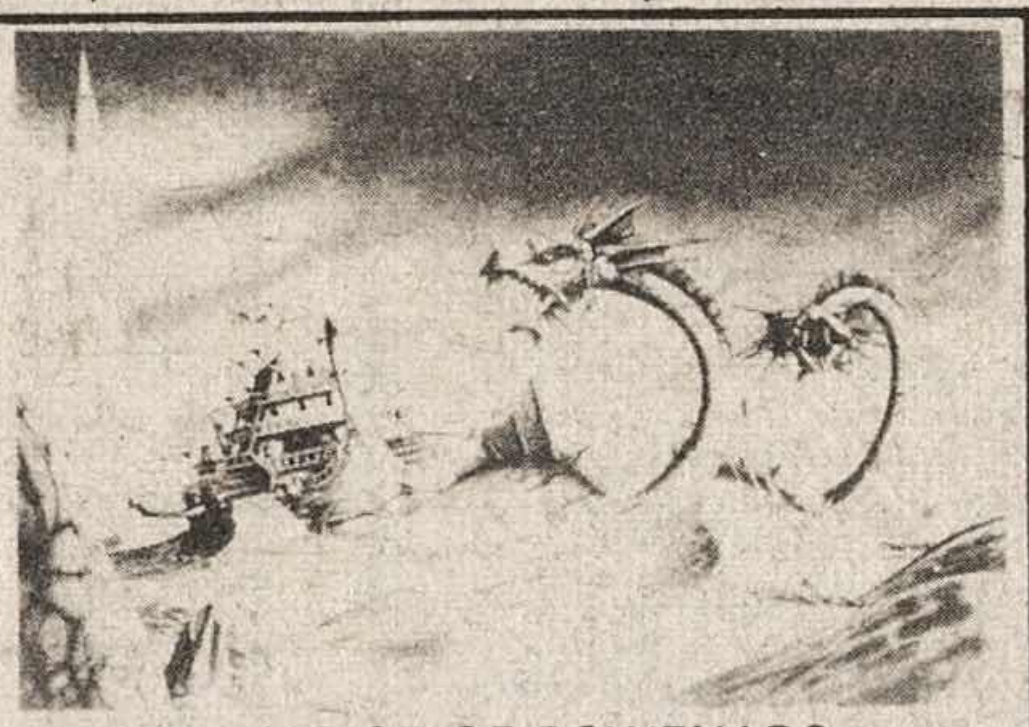

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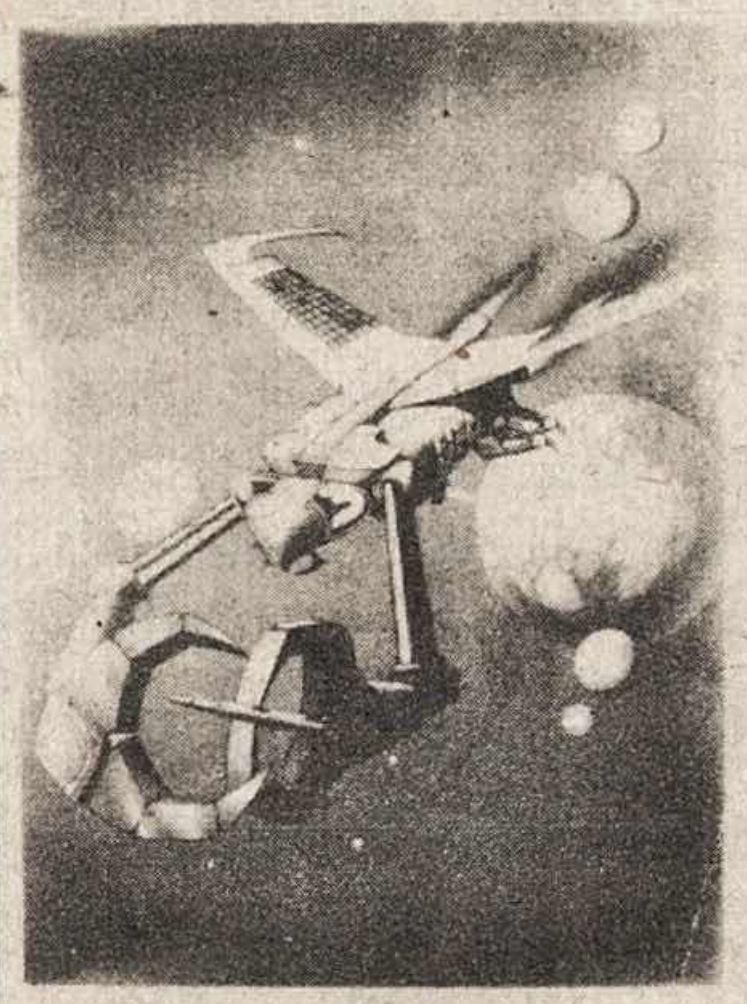

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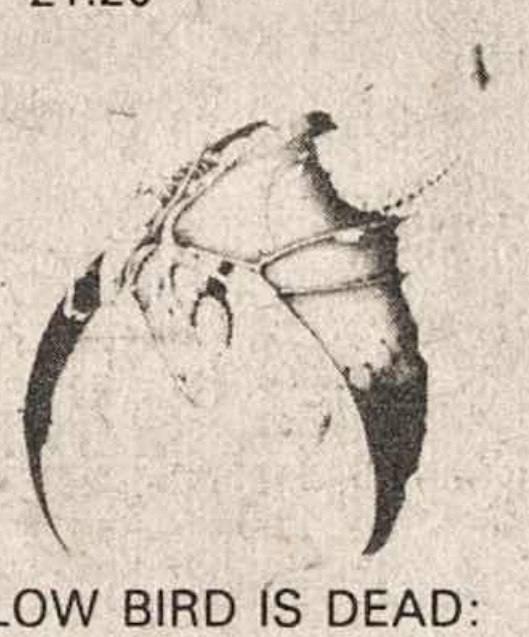

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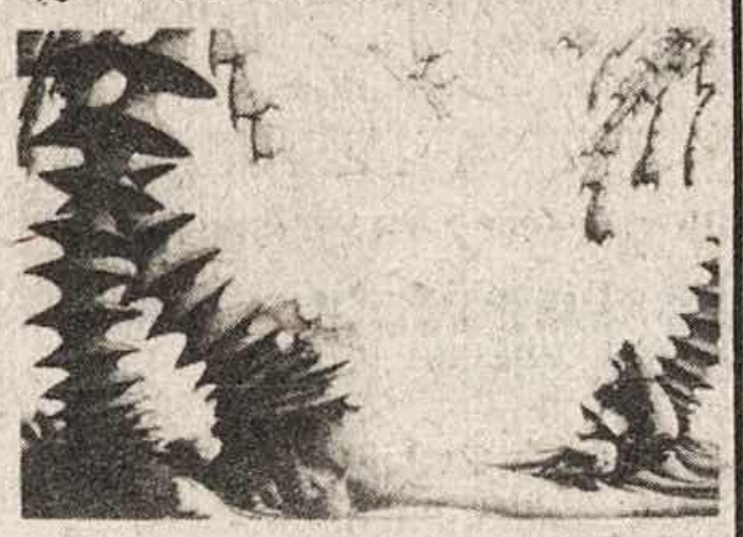

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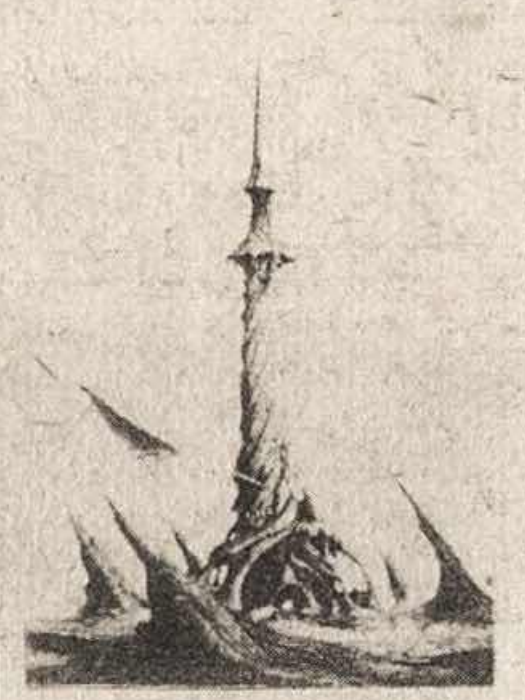

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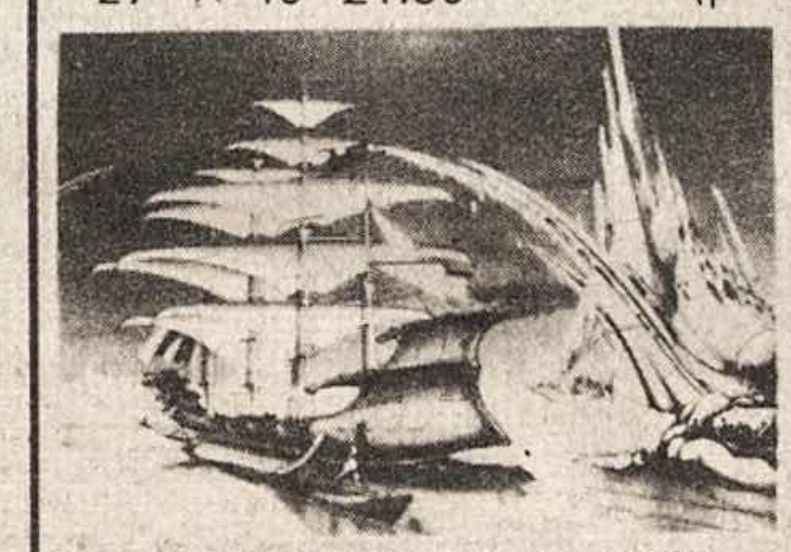

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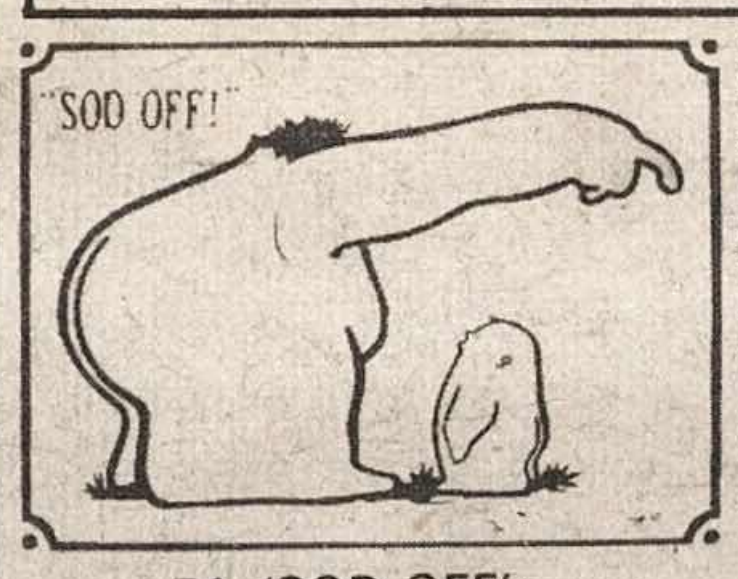

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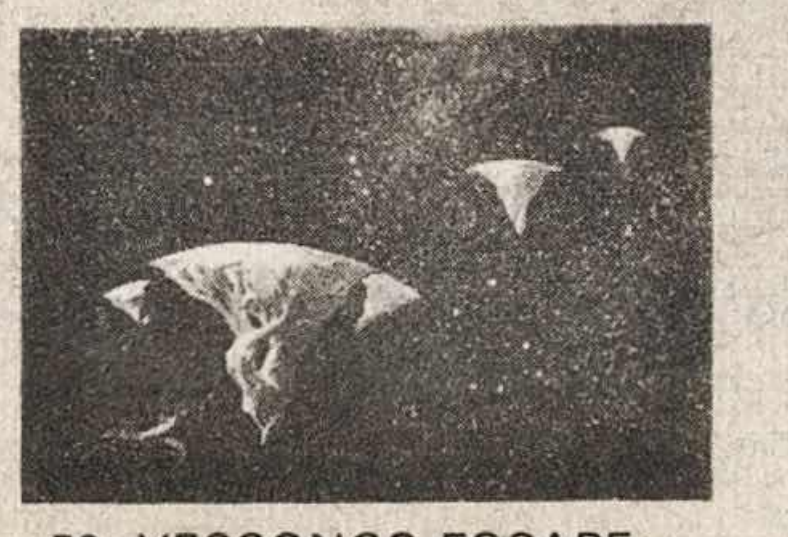

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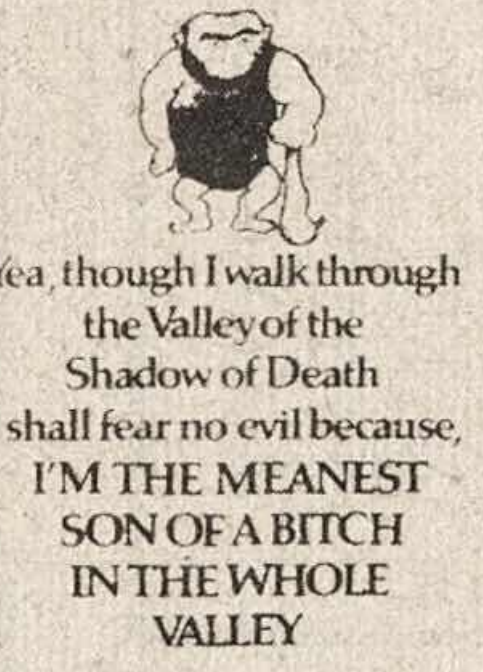
Yea, though I walk through the Valley of the Shadow of Death I shall fear no evil because, I'M THE MEANEST SON OF A BITCH IN THE WHOLE VALLEY

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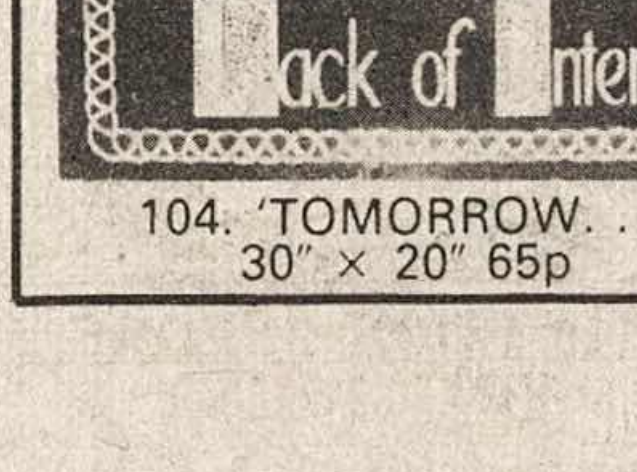
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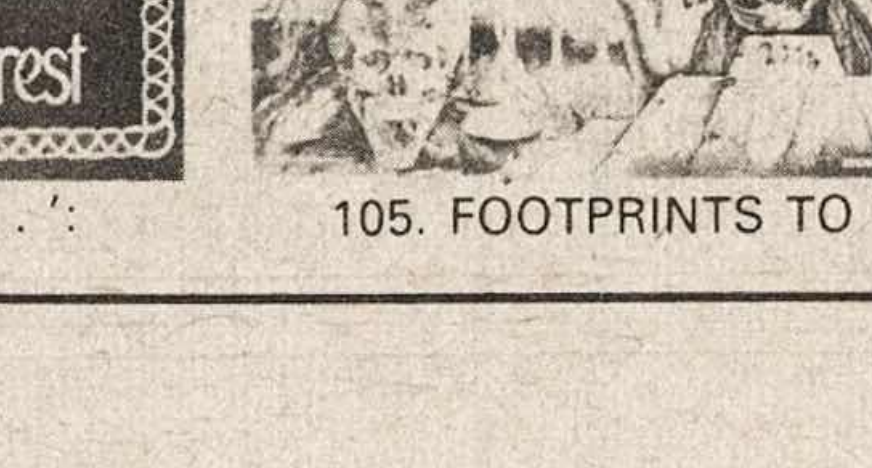

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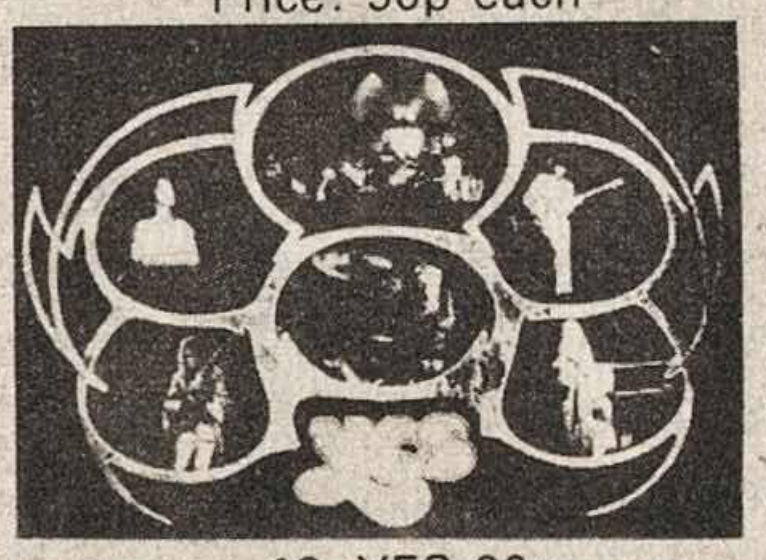

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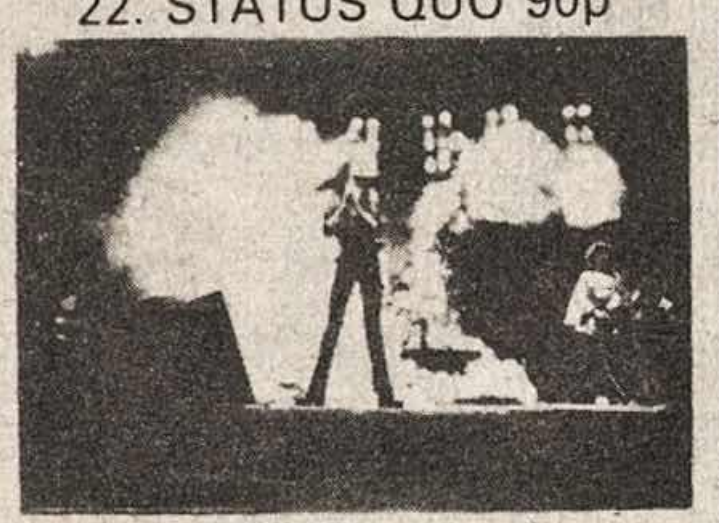

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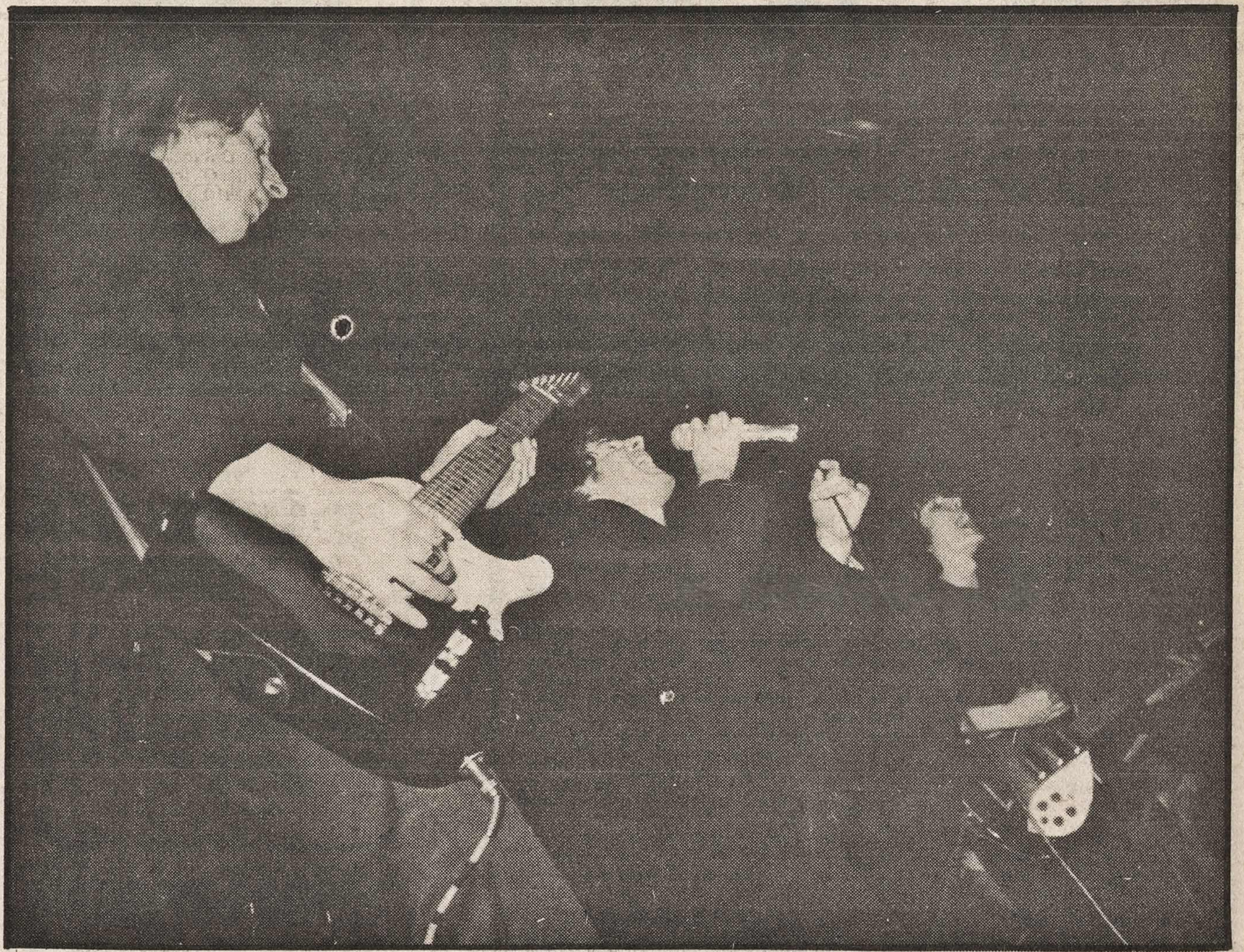
Tonight: a recent laid-back performance **Pic: DENIS O'REGAN**



Zippy 'n' Dizzy

Tonight

ROCHESTER CASTLE, STOKE NEWINGTON

HAVING SEEN Tonight for the first time on *Top Of The Pops,* I wuz prepared for the worst, but ended up being quite, er, impressed.

They are a likeable young cute energetic five-piece, who wax Zippy, clothes-wise, in neato black suits 'n' vests.

The singer is a short, eager-to-please cocky type, who's aided on crisp harmony vocals by the rhythm guitarist and bassman, while a spikey haired hip Harpo Marx look-alike snaps around the stage jerking out clipped, economic lead breaks. They've got a great drummer, too.

The songs are originals, except for the occasional 90 mph thrashes at "Dizzy Miss Lizzy" and "It's All Over Now", which work really well.

The subtle brainwashing of playing "Drummer Man" three times during the set didn't even sound contrived; after all, it *is* their first single.

Other numbers, such as "I Can Play Faster Than You Can" and "Schoolgirl Stripper" show melodic promise, even if the lyrics were left behind in blandland, but they've got plenty of time to work on that.

So watch out for Tonight. They'll grab all the Bay City Roller fans, fool the rest of us, become hugely successful, then blow it by making an awful L.P.

Stay young 'n' don't step on any cookies, boys.

Martin Maylin

Variations

GREENWOOD THEATRE, SOUTH BANK

JULIAN AND Andrew Lloyd Webber. They could be characters out of a P. G. Wodehouse frolic from the '30s.

Jools goes around in baggy sweaters and hush puppies and plays the cello awfully well.

Roo once wrote a few soppy songs about religion and accidentally became a millionaire.

It hasn't changed him though. He still looks and talks like he's opening a garden fete in the grounds of the family seat.

Tonight's a big night for Jools and Roo, because Jools got Roo to write some music for him to play on the cello, and here they are presenting it with the help of some of these pop musician chappies.

"Variations" it's called. Variations on a theme by Paganini, actually. Old Paggie's had his theme varied more times than Chuck Berry's had his riffs rifled.

But here's some more. 23 more, in fact. And jolly jolly they are too.

It may all seem a bit highbrow. Jools is a cello professor, after all. And there are some pointy-headed, bearded types among the supporting cast.

Jon Hiseman, the octopus drummer. Gary Moore on guitar and face-pulling. Don Airey and Rod Argent on keyboards and electric train sets. Barbara Thompson flaunting her flautistry.

All of them know their crochets from their quavers. (Crochet is a game you play on lawns, and Quavers is a form of oat).

Now, of course, with chaps like these there's plenty for the discerning listener. Lots for the old grey matter to latch onto. Three-dimensional chess for the ears, as it were.

But, then again, old Roo does actually know his stuff when it comes to knocking out a tune or two. And so did old Paggie.

The old boy was certainly no slouch. Between them, they've done alright by MCA records.

Very pretty it sounds in places. And only occasionally a bit like Mike Oldfield.

Not quite B. Bumble and the Stingers, but okay.

The trouble is that it's not really the sort of thing you can sing in the bath.

But no doubt you could train the servants to sing it for you.

Bob Edmands

Steel Pulse

DINGWALLS

YES I, Steel Pulse have certainly learned how to enthral an audience.

Me hear say they have now signed with Island Records . . . Bob Marley, Burning Spear, Rico, cho man! United artists.

Steel Pulse are going places.

Their set laden with guitar frills and anarchic dub effects won the wholehearted approval of the Dingwalls crowd.

Even the guy with the "Island Is Babylon" badge was noticed to applaud the brethren. I woke up somewhere midway through their set daydreaming about the way things sometimes *are*.

Tim Clarke was reportedly impressed with the way the young band coped as support for Burning Spear. Keith Altham's office has done a splendid promotions job. Their new company will almost certainly complete the good work.

The people are familiar with Steel Pulse songs now; there was a loud cheer rang out when "Klu Klux Klan" was introduced and the vocalists came forward wearing white Klansman hoods. You know, black theatre.

Incidentally, Island are putting "Klu Klan Clucks" out as a single, with a limited 5,000 12" pressing. They're gonna lynch folk in St Peter's Square as a publicity stunt.

"Soldiers", "Respect For Jah", "Nyah Luv", "Rock Little Children Rock", "Collie Man" — the group supplied proficient renditions of their songs. It will be interesting to see how Dennis Matumbi handles their production.

In the words of Wreckless Eric, Steel Pulse are sending semaphore signals across enemy lines. I wish them luck.

Penny Reel

Trash

CAVERSHAM

CAVERSHAM'S new rock venue, The Garage, was recently opened with a set by Polydor's latest signing, Trash.

I'm not suggesting that Caversham actually needed a new venue, or that it hasn't had its fair share of rock music in recent years; it's just that the last group to play here was The Small Faces in 1965 at the Glendale, which is now owned by the New Testament Church.

The audience for Trash were a mixed bunch — obviously a preponderance of punks, as is customary at concerts by new bands these days; but it was also refreshing to see a few curious old dears wander in from the bingo hall later on.

Trash responded admirably to the intimate atmosphere of the hall (it actually is little larger than your average garage) and soon had the 100 or so who'd turned up thoroughly enjoying themselves.

They exploded into the opening number, "Look", the B-side of their latest single, and one of their strongest songs.

This was followed by a spirited version of The Dolls' classic "Pills", while "Don't Let It" finds them playing beyond the two-and-a-half minutes that most bands now seem to regard as statutory.

"Now we'd like to play the song that Polydor in their infinite wisdom have issued as the single, 'Priorities'." Live, this is a great R&B song in the Pretty Things / Feelgoods vein, but on record it sounds as though Polydor have somehow speeded it up, to make it more obviously "punk".

After being brought back for a couple of encores, they raced through some old standards like "Rescue Me", "I Can't Explain" and "96 Tears".

If the band are able to overcome the obstacle of the fact that they seem to have no readily marketable image at present, they could well go far.

Nick Duckett

A DATE OR TWO WITH
TONIGHT
FEB 2: PORTSMOUTH POLYTECH
FEB 3: ROCHESTER CASTLE
FEB 4: HOPE & ANCHOR
FEB 5: CHANCELLOR HALL : CHELMSFORD
FEB 6: THE AFFAIR : SWINDON
FEB 8: LAFAYETTE : WOLVERHAMPTON
FEB 9: MR. DIGBY'S : BIRKENHEAD
FEB 10: P.G.'s : HARROGATE
FEB 11: MIDDLESBOROUGH ROCK GARDEN
FEB 15: MARQUEE
FEB 16: WELLINGTON TOWN HOUSE
FEB 17: THE PORTER HOUSE : RETFORD
FEB 24: KIRK LEVINGTON
FEB 25: J.B's : DUDLEY
MORE TO FOLLOW
TONIGHT
NEW SINGLE
"DRUMMER MAN"
TDS RECORDS
TDS 1

CAREER OPPORTUNITIES

Want to form or join a band — meet the boy/girl in the next street who sings or plays guitar, drums or whatever and wants to meet you? Then place your ads **FREE** in NME. To take advantage of this limited period free offer all you gotta do is fill in the coupon below as indicated and send it too us NOW!

LONDON & SE

MUSICIANS WANTED

SOUL/REGGAE Drummer for Agit-Pop Singer/Writer/Rhythm Guitar with Bass and Keyboards. Experience unnecessary, own transport essential. Ed Neutron 01-794 7547.

AT LAST! You've found the bad drumma you were looking for to form band with. Into new wave/rock. 01-430 5115.

SOUL/REGGAE Drummer for Agit-Pop Singer/Writer/Rhythm Guitar with Bass and Keyboards. Experience unnecessary, own transport essential. Ed Neutron 01-794 7547.

ANDY PARKER are you there? I'm a guitarist and wanna form the new UFO! Any offers? I'm 20. Terry 01-549 7256.

DRUMMER, LEAD guitarist for rock band into Heep, Zep. Own material, own equipment. Please ring Pete, 01-697 0905 after 6.30.

BASS AND drums for new wave band. Upminster 26090. Paul, after 3.30.

KENNY MORRIS palmolive Mo Tucker style drummer for forming avant pop music band. Central London, Nick 01-407 8127 between six-eight pm.

ARNOLD ROZMUS and the black plastics need drummer, lead 'n' bass guitarist keyboard players, no experience. Arn, 50 Ford Street, Bow E3.

LEAD AND bass required, dedicated workers with ability (17-21) for forming Aerosmith type band with views to serious work. Byfleet 48579.

BAR-STEWARDS urgently need drums and bass, must be tight, but not with money. Into bazoomis. Phone Mark 01-361 1014.

NON-EXPERIENCED vocalist wants non-experienced musicians to form band influenced by Bowie, Iggy and Reed. Jack, 292 Stocksfield Rd., Walthamstow, E17.

GUITARIST NEEDED (18-22) for modern band into Tubes, Devo, Banshees, Eno etc. Some material waiting. Phone Cliff, Hatfield 67929.

BASS DYNAMIC reliable for tight raunchy rock band into songs. Total commitment. No beginners. S.W. London. Matt 01-684 2314 evenings.

GIGS NOW for lead guitarist and bass players Bracknell, Reading area. Power rock band. Charlie 6-7 pm, Maidenhead 28408.

SINGER GUITARIST wants hellish Stiff devotees, competents now, for every kind of band. Patrik, 25, Vauxhall Grove, SW8. 01-242-3007, daytimes.

TWO LEAD guitarists want drums. Zappa, Hendrix orientated. Must be poor. We have only one years experience. Maidstone 63131 anytime.

TIGHT BASSIST, own equipment for high energy band. No wankers (15-18). N.W. London. Con, 01-435 9951 after 5 pm.

BASS AND rhythm/lead guitarist wanted. Competent amateurs only, Finsbury Park area. Ask for Alan Noslier. 01-240 0971 ext. 35.

DRUMMER WANTED, about 15, doesn't have to be good. Phone Tony, Horley 3567. Must have drums.

MODERN GUITARIST, 27, seeks Bowie/Reed/Kraftwerk - influenced alien musicians. Lets re-write the future. High Wycome area. Bourne-End 27710.

SPEED MACHINE want heavy loud drummer, no over twenty. Into Motorhead, Pink Fairies, etc. Phone Steve 01-992 4548.

RHYTHM GUITARIST, inexperienced, wants to join or form a band. New wave or old wave, not bothered. Jamie, Camberley 22569.

BASS/SINGER with style and sense of fun to join singer/writer. Object: Form nucleus of original pop band. 01-806 6279.

DRUMMER FOR new band playing good modern wave songs. Phone Dave and hear more. 01-540 5662.

BASSIST WANTED, new wave (not punk), young, intelligent, pro, enthusiastic, ambitious. Ring S, 01-674 5822.

DRUMMER, SOUTHAMPTON area — seeks amateur rock band — no beginners/pop/soul. Experienced (!) own gear, transport. Phone Mark (Rownhams) 732399 after six.

DRUMMER WANTED (18-20) for inexperienced musicians into creative music — influences Genesis, Yes, Argent, Monty Python. Newham, Havering area. Chris, Rainham 20214.

GUITAR DRUMS, congas wanted to form latin orientated band. South London area. John 01-639 6764 (work).

DRUMMER REQUIRED for new wave pop group. Transport a distinct advantage. Ring Ken 01-674 2723 between 6-8 pm.

NEW WAVE band need drummer. Phone 01-592 7682 or Ingrebourne 41899.

DARTFORD FEMALES require lead rhythm and bass. Phone Pat, Dartford 20217 or Sian, 01-300 8326. Own equipment essential. Transport preferable.

URGENT, DEPRIVED need male/female bass. Punk with a difference. Gigged once, more soon. No experience but dedication. Chris 01-642 1706.

VOCALISTS WANTED

SINGIN TEDS m/f. Write to L, Lancashire, 43, Nitbourne Street, London W10 4HN. L.C.T. include sae., ta!.

THE UNDEAD is the best band in the World. Johnny Lydon may sing for us. No others accepted. Hornchurch 48533.

MIRROR URGENTLY need thinking frontman/inovator for rehearsals. No pros, ambition before experience. Phone Steve 01-962 3921 (evenings only).

MARRIOTT, LENNON type vocalist for modern pop group with potential hit songs. Great voice and young image essential- 01-505 3256.

VOCALIST WANTED for good semi/pro rock band. Must have good range, work waiting. No Egocentrics, Just guy who loves music. Pete, 01-697 7158.

GOOD VOCALIST for rock band playing Lizzy, Skynyrd type material. Must have p.a. and be totally reliable, hardworking. John 01-340 3178.

WRITE WORDS? Band in South London need singer, Telephone Bob, 01-228 5182 after 6pm, before 8pm, weekdays.

STONES, BERRY, band need singer / dancer (16-20) must have enthusiasm / ambition. Brentwood 211849 ask for Tom.

WORK WANTED

GIRL PUNK/new wave singer wants to join band. Phone Ursula 01-858 0969.

REALLY GOOD guitarist seeks excellent new wave band. Good gear, some writing. Phone Barbara 01-836 0339 for details.

STOP! LOOK! funky jazz drummer into Crusader, Hancock seeks all instruments to form ambitious, enthusiastic band. Own rehearsal rooms. Paul, 01-730 3534.

LEAD GUITARIST wants band. Heavy rock preferred, own gear, transport, mic vocals, will travel 30 mile radius. Derek, Maidstone 59877.

AGGRESSIVE RHYTHM guitarist singer wants to join or form band. Own material into all music but plays mostly R/B N/W. Anil, 01-478 6922 Ext 329.

SINGER WANTS folk/rock/blues band or pianist for duo gigs. Dynamite Daze? James Winner, 01-731 5435. 10 Kings Court Mansions, 721 Fulham Road, SW6

BOWIE, BUZZCOCKS, Iggy style vocalist/lyricicst to form band/join existing one. We can be Heroes, tomorrow. Paul 01-941 0355.

FEMALE PUNK vocalist/lyricist needs punk band, ambitious fun loving cute and cuddly. 15-19 years, Barnet area. Phone Laura evenings 01-445 8933.

SOUTH W.

MUSICIANS WANTED

THE SEAMS Singing/strumming / writing lead seam seeks top/bottom back/middle seams. Songers not jammers. Stu, Plymouth 68847.

YOUNGISH MUSICIANS required for special type of new wave band. Ambition and equipment necessities. Transport an asset. Phone Penzance 788372.

THE SQUITS, Bristol punk band requires bass, drums, guitar for gigs, fun and adulation. Details, ring Steve 40007, Gerard 774433.

PISS HOPELESS guitarist, no experience or talent, seeks similar 'musicians' to play anything you like. Chris, Chilteden, New Road, Draycott, Somerset.

BASSIST WANTED for newly formed group, everyone welcome, into everything, Enthusiasm essential. Age 15-18, own equipment an advantage. Rob, Salisbury 27701.

BORED MUSICIANS wanted to form lively band, Bournemouth/Dorset area. Keen or able? Phone Sid at Sturminster Marshall 273.

BRISTOL BASSIST with positive attitude and transport? — for new wave band. Gigs soon. Mike Dangerfield, 35 Caernarvon Road, Redland, evenings.

SOLO PIANIST/singer/songwriter, male 19-22, no heavy music, Simon Garfunkel, Lennon influence. Taunton West, Bristol area. Steve, Bridgwater 3708.

BASS, KEYBOARDS or guitarist and vocalist wanted for new group based near Stroud. Further details phone Brimscome 2067.

GUITARIST NEEDED pro-minded, aware musicians, sought for experienced working band, gigs waiting. Phone Rob 11am onwards, Bristol (0272) 40590.

BOURNEMOUTH PUNK learning guitar, wants contact with punks, male/female, to form band, morons welcome. Age 17-20s. Northbourne 77113. 6pm-midnight.

LEAD SINGER, inexperienced, very enthusiastic wants to form/join amateur punk band playing well, fast, loud. 16-19, Steve, Plymouth 44595.

DRUMS, BASS, preferably under 20, to join formative Doctors of Madness, Bowie type band, O levels essential. Nick, Plymouth 60810.

VOCALISTS WANTED

CHEDDAR VALLEY rhythm guitarist prepared to handle lead vocals. Own gear, transport essential. Original material. Urgent, Try us, Priddy 282.

VERSATILE VOCALIST Freddie Mercury mould required to front Cheltenham band. Own PA with genuine talent welcome. Telephone Bishops Cleeve 2182.

WORK WANTED

LEAD VOCALIST wants to join rock band, some experience, writes lyrics. Van for use, hard worker. John Miles, 15 Frances Road, Bournemouth, Dorset.

MIDLANDS

MUSICIANS WANTED

'DAYJOB' require versatile drummer to complete tigh rocking band playing original material with strong vocal emphasis. Ring Chris Nottingham 813015.

COVENTRY'S OWN Mick Jones required by new wave band. We have own material/rehearsal facilities/bookings. Paul, Coventry 468211 ext 33.

BASS GUITARIST with transport wanted for Fairport type band, Rehearsing now for pro work soon. Ironbridge 3339.

MANIC DRUMMER needed for super fast power pop punk band. Enthusiasm please. Any sex. Phone Rob, after six, Walsall 35443.

SELL YOUR INSTRUMENTS IN THE N.M.E.

It's only 10p a word!

AMATEUR GUITARIST (18) seeks band/musicians to form anything, ideas welcome (new wave accepted). Write, Cherry, 18 Elvetham Road, Edgbaston, Birmingham.

VOCALISTS WANTED

PUNK SCREAMER wanted to form band. No experience or ability needed but lottso enthusiasm. Into fast noisy rock. Mr P. U. Trid, 14 Meriac Close, Heronridge Estate, Nottingham.

DEDICATED VOCALIST needed pronto for original progressive rock band. Gigs and recording. Phone Rob 021-706 0452.

WORK WANTED

EXPERIENCED VOCALIST wants new wave band with prospects, ambitious, go anywhere do anything, mad act. Phone Patishall 320 after 6pm.

BASSIST EXPERIENCED, good gear and own transport seeks working band. Prefer original material. Phone Chris, Nottingham 233147 after 5pm.

PUNK BANDS! Do you need a vocalist? Inexperienced but very enthusiastic. If you are in the Midlands area ring me, Danny 0782 411213.

RHYTHM GUITARIST 18, seeks H.M. band, no experience but willing to work very hard. 35 Tiverton Avenue, Weeping Cross, Stafford.

EXCEPTIONAL BASS, own 200w speaks echo mixer. looks like Lennon plays anything. Mid Staffs area. McKenna, 119 Johnson Road, Cannock WS11 2BB.

HARD ROCK blues guitarist needs work. Equipment but no transport. Bren, 1 Kingfisher Court, Woodland Drive, Smethwick, Sandwell W Midlands.

GOOD LEAD vocalist wants job as rock and roll front man. Is into Elvis, Glitter, Motown, Darts. Mike, 19 Northwick Avenue, Barbourne, Worcester.

E. ANGLIA

MUSICIANS WANTED

CHAOTIC SINIX need noonoowave drummer. Must have kit. Gigs, record waiting (nearly). We've got PA, into Iggy, metalic power. Cambridge 53546.

GUITARIST/SONGWRITER 30, new wave, join or start band. All ages/sexs/instruments. Phone Mike Ramsey, Cambridge 830331. Travel anywhere.

BASS, DRUMS for new wave band, gigs waiting. Steven Anderson, 28 Oak Lodge Cottages, North Walsham Road, Sprowston, Norwich, Norfolk.

VOCLAIST WANTS band into XTC, Rich Kids, etc. Cambridge/Haverhill area. No gear, but enthusiasm. Phone Sean, 0440 3809.

GUITARIST OR keyboard player wanted for rock band. We will travel to you if necessaryl Telephone Steve, Ely 2282.

VOCALISTS WANTED

MALE SINGER wanted for established country band playing Haggard, B Owens, Cash etc.Own transport. PA suppied. Ring Chas 037-989 501.

WANTED THROAT with guts and energy for Bob Seger type band. Own PA great asset. Phone Peterboro 68931 X 435.

NORTH

MUSICIANS WANTED

WANTED AGRESSIVE/wild bassist and drummer to replace morons. Gigs waiting, sincere punks only, future recording, Gibby, Accrington 36928, urgent!

BASSIST FOR rock venture with subtlety, not conforming to current trends, transport needed initially, no time wasters. Leeds 609767, Paul.

YOUNG BASSIST wanted for Manchester band with gigs and contracts. Enthusiasm preferred to experience. No Sabbath freaks. Ring Neil 061-430 3108.

HULL BASSIST for Dolls/Thunders type band writing own material and rehearsing. Equipment and ability preferred and no ties. Hull 844071.

PROTO, PROTO music trying to occupy positions outside reasons range. We need young modern, clever pretty sax or keyboards. Phone 29-40575.

DRUMMER WANTED, must have own kit. Into Zep, Purple etc. Transport an advantage, Knottingley area. Phone Kev, Knottingley 85609.

TWO HUMAN guitarists require intelligent bass player, drummer, vocalist to contribute/generate orginal ideas for subtle rock band. Andrew Parker, Wakefield (92) 257143.

RHYTHM GUITARIST aged 16½/18 needed urgently for blues/rock band. A' La' Quo etc. Must live in Hull. Stephen, Hull 492874. (9-5pm).

EXPERIENCED DRUMMER 25, good kit, requires other musicians to form original new wave band. No time wasters. John 639 2648.

DRUMMER, LEAD guitarist wanted for amateur new wave beat band. Own material. Must be dedicated. Into Bowie, Pistols, Pleasers, etc. Bradford 600355.

FEMALE BASS player wanted for mixed Newcastle rock band. Previous experience unnecessary. Into Stones, Rods, Patti, Skynyrd, Velvets. Phone Vince, Washington 468222.

THE END want a drummer, gigs waiting, chaos music. Pistols, Clash, football hooliganism. Chriss, Westhoughton 812004.

MANCHESTER DRUMMER urgently needed so we can get on the road. Avant-Garde new wavers phone 061-633 1651.

DRUMMER WANTED. No experience needed to join crap new wave punk group. Aged 15/16. Must have own drums please. Phil, Leeds 641635.

BASSIST CUM singer, and crap considered for medium wave band. Age 17+, gear essential. Call Gerard, Rawdon 505941 anytime. No wets.

BORING GUITARIST into punk and violence seeks band with same attitude. No intelligence needed. Phillip Courts, 100 Corporation Road, Birkenhead, Merseyside.

DRUMMER AND rhythm guitarist with vocals, own equipment, into Stones, Beatles, R&B, 60s. Own material. Merseyside area. Barry 426 0404.

RHYTHM GUITARIST wants to join or form band, Keighley, Bradford area. Into Lizzy, Eagles, punk, Bowie. Phone Glenn, Keighley 69585.

DRUMMER WANTED urgently for commercial new wave group, onto Buzzcocks, Magazine, Fall etc. Age 16-19. Must be reliable. Phone Mark 998-9145.

WYTHENSHAWE R'n'B band (ex Purple Haze) want competent bass player 15-17, own equipment, into Feelgoods. Phone Mark 061-436 1750.

COMPETENT KEYBOARDS player needed by degenerate band writing original material. Own gear essential. Redcar based. 0642 247423.

BASS GUITARIST for punk band, must have own gear. we're good, we burn, wannattry. Ian, 79 Eglinton St., Sunderland, T&W.

TWO GOOD Guitarists 17 and 18, wish to join or form band. Leyland, Chorley, Preston area. Phone Andy, Leyland 31044.

JOHNNY 23, need drummer and second guitarist/vocalist for newly forming powerpop band. Enthusiastic amateurs only. No headbangers. Phone 5.30-7.30pm South Shields 567267.

LOONIES! PERVERTS! you play bass/keyboards? "Whoosh" need you. (own material/good gear) Eno, Zappa, Dury. Fred, 43 Saint Marks Rd., Sunderland, T&W.

PUNK BAND wants guitarist. No goons, male/female. Own equipment necessary. Likes Banshees, ATV, reggae. Phone Greg 061-795 9339.

DRUMMER NEEDED for new wave band in Salford area. Phone 061-794 9844.

WILD BASS and rhythm guitarists. 100% punk (and good). Into Pistols. Own gear essential. Andy, 57 Mona Street, Preston.

LEARNER GUITARIST desperately seeks other player with at least one years experience to practice and write together. Anyone considered. Local preferred. Tony, 12 Carnation Road, Farnworth, Bolton.

PROTAGONIST TELEPHONE wants good noverl. Or! Alien landscape now manifest with chrome current operator-want bass, drums, freedom. D Hinte, 25 Pinewood Crescent, Leyland, Lancs.

LEAD AND Bassist for new wave band. Own gear essential. Must play. Into Stooges, Dolls no time wasters. South Shields 554056.

NEW WAVE band needs female singer (16-18) also bassist male/female, must have instruments. Got hall to practice. Adrian, 7 Keswick Avenue, Hyde, Cheshire.

VOCALISTS WANTED

WANTED, URGENT, vocalist aged 16-19 for new wave 1978 music. Buzzcocks, Magazine etc. Songwriters preferred. Phone Mark 998 9145 (Manchester).

WORK WANTED

EXPERIENCED DRUMMER 25, seeks good origina! high energy funky rock'n'roll wave band. Phone John 639 2648, Wallasey. M/side.

GUITARIST INTO Who, Stooges, Pistols want to play in band, playing working class music. Phone Tony, Westhougton 812386 (nr Bolton).

LEAD/RHYTHM guitarist, not much cop, wants heavy, punk or blues band to play with? Ring, Andy, Birtley 405000.

PUNKETTE GUITARIST (15) seeks band. No experience but enthusiastic. Transport possible. 105, Allerford Road, W Derby, Liverpool 12, Merseyside.

GIRL VOCALIST (15) into Joni Mitchell, most music, seeks band Liverpool area. No experience but dedicated. Val 051-521 1683.

DRUMMER SEEKS rock band with character, South Manchester based, Sorry no transport. 434 3205 7-8pm.

GOOD DRUMMER wants work. Anything from punk to panto. Into Free, Supertramp, love, Zappa. Will crash anywhere. Tel: Hull 215240 after 4.30.

SCOTLAND

MUSICIANS WANTED

MUSICIANS WANTED by vocals and guitarist to form rock band. Phone Shuggie, Greenock 29518. No Abba freaks please (16-19).

POST MODERNIST wants to form psychedelic type band. Influences, Door, Velvets, Faust, Patti. Ayrshire/Glasgow area. Phone Allan, Beith 3705.

KEYBOARD PLAYER required for classical/jazz rock outfit. Into Brand X, Camel. Tel, B McGuire, Blantyre 824303.

EXPERIENCED GUITARIST, vocals requires for Scottish band, working in German night clubs. Contact, Colin Jamieson, 12 Ludwiestr, 6741, Knittelsheim, W Germany.

BLUES FREAKS wanna join band. Fats, Gibson. Arden 985-274 evenings.

JOE PUNK forming unisex band. Can supply some spare equipment! Callers welcome anytime. Joe Shipton, 2 Cammo Gardens, Edinburgh 339 7012.

ANYONE CONSIDERING joining a band (punk) in Glasgow area aged 14-17? No people that are good. Preferably guitarist/singer. Russell 041-772-5794.

BASS GUITARIST urgently wanted for rehearsal and gigs. Old wave rock band, based in The Borders. Help! Phone Eyemouth 50234.

AMATEUR GUITARIST seeks similar bassist, drummer, guitarist/vocalist to form band. Into Camel, Lizzie, Budgie etc. No punks. 0475 33251, Steven.

I'M SICK with punk and into Bowie like. Lead/rhythm guitarist wanted for not too good band. Own gear/transport. Sandy, Carstairs 465.

VOCALISTS WANTED

SUBHUMAN JOCK Strap wants vocalist for subhuman heavy metal band. 'The Axe Murderers'', Iain McMillian, 279 Birchwood Road, Blackburn. W. Lothian.

WORK WANTED

KEYBOARDS (3) seeks band, club standards to ELP/rock reader/writer, good gear,seven years experience. Phone, Carl, Livington 39959.

SO YOU'RE not trying hard enough.I'm a guitarist and I'm still looking for a band. Phone Willie, North Berwick 2254.

WALES

MUSICIANS WANTED

HELP, DRUMMER and bassist (female) require genuinely interested guitarist and vocalist to form band in Swansea area. Karen, Swansea 782951.

BRIDGEND AREA. Bass guitarist required for punk influenced band now forming. Beginners non-entities, lepers, necrophiliacs, anybody and everbody considered. 25 Vernon St., Bridgend, Mid-Glamorgan.

COOL BASSIST (19) wants to form cool rock band into Doobies, Quo. 16-22. Own gear preferred. Mike, 7 Dyffryn Road, Gorseinon, Swansea.

DRUMMER, LEAD guitarist wanted to form band into West Coast. Write to 12, Ogwy Street, Nantymoel nr Bridgend, Mid-Glamorgan. S Wales.

LEAD GUITARIST and vocalist seek bass player and drummer also second guitar. Own truck, Gear. Ring Rob, Tonrefail 670161 after 7 pm.

WORK WANTED

HIPPY TYPE punk, lead vocals, also plays guitar, bass, keyboards. Reply quickest, urgency. Phone Pontypridd 3521 ask for Joy Jul.

IRELAND

MUSICIANS WANTED

YOUNG DRUMMER 17 seeks others to form new wave band, male/female, no messers. Phone Jim, Bangor 63231.

PUNK BAND being formed. Into Pistols, contact Paul McCreanor, 45 Edenderry Gardens, Banbridge, County Down. If you can contribute anything.

MENALE REQUIRE keyboardist, must be into Stranglers, XTC, etc. Ability to write own material essential. Phone, Dermot Leonard, Belfast 642806.

NEW WAVE band need bass/vocals. Punk only, into Pistols, Rich Kids, Motors, please ring Whiteabbey 61018. Work Wanted

DRUMMER AND rhythm guitarist, experienced, want to join or form band into punk/r'n'b. Phone Eric, Dublin 908334.

LEAD GUITARIST wanted for young pop group forming. Ring Jimmy after 6 o'clock. (Artane) Dublin 312422.

AVERAGE GUITARIST into Rod Stewart (Hot Legs Born Loose) etc. Quo, Gallagher, Horslips, seeks others to form band. No punks. G Geoghegan, 27 Stannaway Rd, Crumlin, Dublin 2.

JOE MOTION and the Changes. Macrobeat group forming in Dublin, clean, 1978. Wanted lead/rhythm bass,drums and manager. Equipment essential. 82 Seville Place, Dublin 1.

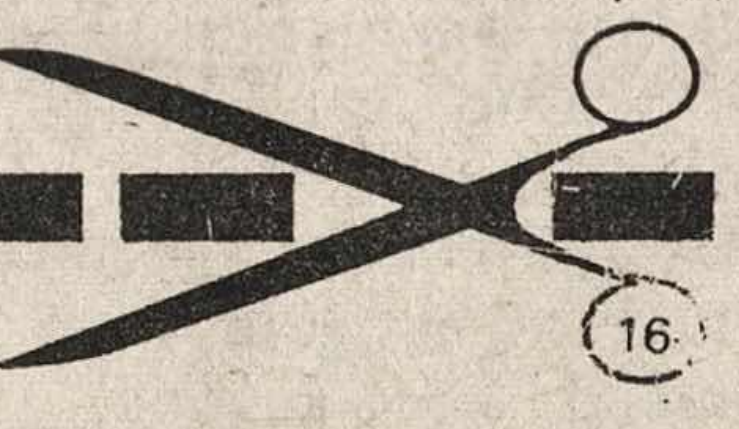
OTHERS

MUSICIANS WANTED

R & B BAND, gig and recording work, need lead and bass guitar. Contact 5, Sherbourne Avenue, Binstead, Ryde, Isle of Wight.

LEAD GUITAR player wanted and bass guitarist wanted also drummer wanted, with experience. Ages between 16-18 to form band. 6 Kimberley Close, Longlevens, Gloucester.

YOUNG (ISH) TED. Ex-punk into 'old wave' seeks similar weirdo's to form local group. Am very handsome, no wankers. Marty — Newport, IOW 4705.



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FILL IN THIS FORM (USING BLOCK CAPITALS PLEASE) AND SEND TO: PETER RHODES, NME FREE CLASSIFIED OFFER, ROOM 2529, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS.

To appear next week this must arrive by last post Friday otherwise it will appear the following week.

WRITE YOUR AD. HERE — ONE WORD PER BOX (The first two words will appear in bold type) Sorry — The Box Number service is not available. Please ensure your address and/or phone number is included in the copy.

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☐ VOCALISTS WANTED
☐ WORK WANTED (INDIVIDUALS ONLY)

WHICH REGIONAL HEADING?

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☐ SOUTH WEST
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☐ NORTH
☐ SCOTLAND
☐ WALES
☐ IRELAND
☐ OTHER

NAME

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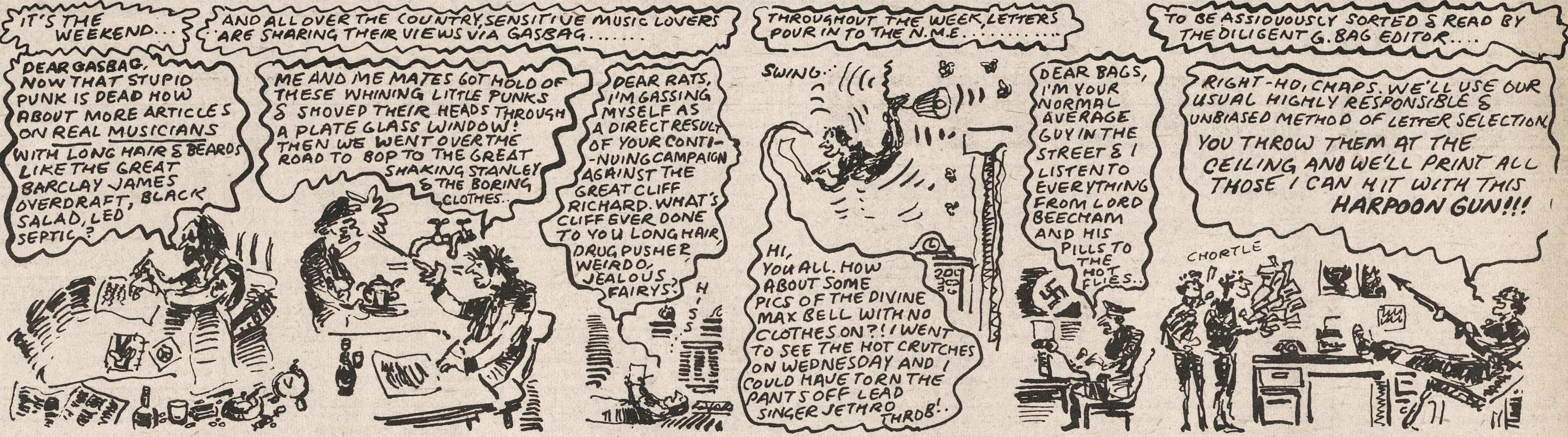
IT'S THE WEEKEND...
AND ALL OVER THE COUNTRY, SENSITIVE MUSIC LOVERS ARE SHARING THEIR VIEWS VIA GASBAG.......
DEAR GASBAG, NOW THAT STUPID PUNK IS DEAD HOW ABOUT MORE ARTICLES ON REAL MUSICIANS WITH LONG HAIR & BEARDS LIKE THE GREAT BARCLAY JAMES OVERDRAFT, BLACK SALAD, LED SEPTIC?
ME AND ME MATES GOT HOLD OF THESE WHINING LITTLE PUNKS & SHOVED THEIR HEADS THROUGH A PLATE GLASS WINDOW! THEN WE WENT OVER THE ROAD TO BOP TO THE GREAT SHAKING STANLEY & THE BORING CLOTHES..
DEAR RATS, I'M GASSING MYSELF AS A DIRECT RESULT OF YOUR CONTI-NUING CAMPAIGN AGAINST THE GREAT CLIFF RICHARD. WHAT'S CLIFF EVER DONE TO YOU LONG HAIR, DRUG PUSHER, WEIRDO, JEALOUS FAIRYS?
HISS
THROUGHOUT THE WEEK, LETTERS POUR IN TO THE N.M.E..........
SWING..
HI, YOU ALL. HOW ABOUT SOME PICS OF THE DIVINE MAX BELL WITH NO CLOTHES ON?! I WENT TO SEE THE HOT CRUTCHES ON WEDNESDAY AND I COULD HAVE TORN THE PANTS OFF LEAD SINGER JETHRO THROB!..
DEAR BAGS, I'M YOUR NORMAL AVERAGE GUY IN THE STREET & I LISTEN TO EVERYTHING FROM LORD BEECHAM AND HIS PILLS TO THE HOT FLIES..
TO BE ASSIDUOUSLY SORTED & READ BY THE DILIGENT G. BAG EDITOR....
RIGHT-HO, CHAPS. WE'LL USE OUR USUAL HIGHLY RESPONSIBLE & UNBIASED METHOD OF LETTER SELECTION. YOU THROW THEM AT THE CEILING AND WE'LL PRINT ALL THOSE I CAN HIT WITH THIS HARPOON GUN!!!
CHORTLE

Funnies by **RAY** wot-me-larf **LOWRY**

The Bag that nearly didn't make it... nearly

WHILE IN MY psychiatrist's waiting room the other day, waiting to see the one and only Sigmund Fraud, I put my ear to his door and heard this strange conversation. Dr. Fraud was talking to a patient.

DR. FRAUD: "Now calm down sir, stop shaking, you are safe here. What seems to be the trouble, Mr. Parsons."

PARSONS: "You see Doctor, I'm a rock journalist."

DR. FRAUD: "Aaahh!"

PARSONS: "Every time I see some obscure, no talent pub band I have to run home, get my typewriter out and tell our readers how wonderful the band is, and how stupid and moronic the masses are for never having heard of them. And when they become famous, I knock them down, call them shit, super star dross and tell the masses how sheeplike they are for following them."

DR. FRAUD: "I think I know your problem Mr. Parsons, you are in love with your mudder."

PARSONS: "I hate my mother!"

DR. FRAUD: "You hate your mudder?"

PARSONS: "Yes, doesn't everybody?"

DR. FRAUD: "Now I think we are getting somewhere. Tell me, what was your mudder's name."

PARSONS: "Ethel, Ethel Parons."

DR. FRAUD: "And when did you begin to hate her?"

PARSONS: "After she had those silicone injections and changed her name to Raquel Welch, and everybody made rude, disgusting remarks about her. It forced my father into becoming a hermit and to take a job with Anglia Television."

DR. FRAUD: "You mean you are the son of (gasp!) Nicholas Parsons. The most hated man in the world."

PARSONS: "Yes, and it's all my mother's fault. I hate her, I hate her!"

DR. FRAUD: "Now Mr. Parsons, I understand your problem. These small pub groups remind you of your mudder when she was small and homely and was loved by only you and your father. And when these groups become famous they again remind you of your mudder, but when she was big, rich and famous. So that is why you begin to hate them as you hated your mudder."

PARSONS: "But what can I do?"

DR. FRAUD: "Just sneak into her room one night and lop her knockers off with a machette, then no one will want to make rude remarks about her, the film companies will not employ her, she will go back to your father, he will be happy again. Anglia TV will sack him for being happy, and you, Mr. Parons, can like big superstar bands."

Brilliant, I thought, the amazing Dr. Fraud strikes again. I can recommend him to anyone.

NAPOLEON BONAPART

IT WAS surprising to find Frank Zappa so unsympathetic towards punk rock in that interview last week. Surprising, because several of the leading punk bands have been doing the same thing as Zappa himself did in the past — trying to make people think for themselves, achieve 'individual liberation'. Wasn't that the point of "No More Heroes"? Or "Sing If You're Glad To Be Gay"?

Quite obviously that doesn't apply to punk in toto, but one would have expected someone like Zappa to be able to discriminate between the reasonably genuine and the rip-off — and even Zappa must be aware that to call punk rock 'a phenomenon manufactured by managers' is a meaningless distortion. So what's up, Frank — feeling old?

CHRIS EVA, Pembroke College, Cambridge.

"ALL I WANT is Titties 'n' Beer" shouted Frank Zappa at last week's Hammersmith gig. Y'know, I used to reckon the guy was a musical genius, occasionally mis-guided, but generally way ahead of any opposition.

Well, after three and a half hours of largely self-indulgent musical meanderings plus two, let's face it, undeserved encores, I have reached the point where I must ask why, when he's capable of so much more, do we, his audience, have to settle for so much less?

Titties 'n' beer are fine in their respective places but a whole evening listening to FZ's school-boyish and often embarrassing sexual japes is rather, um, sad. Am I outgrowing him or is the cynical uncle Frank fast deteriorating into senile uncle Frank.

A VERY WORRIED DUKE OF PRUNES, Streatham.

P.S. What is the ugliest part of your body?

My titties 'n' beer, asshole. — FRANK ZAPPA

I GET THE impression you lot run *Gasbag* purely for your own amusement. Monty Smith's efforts at editing this feature (21/1/78) sickened me; they seemed to be designed to get a laugh around the office, and to hell with the stupid bastards dumb enough to write in. I can understand flippant, piss-taking replies to letters blindly ranting on about Led Zeppelin, The Ramones or whatever, but not fatuous, patronising put-downs of people with serious points to make.

The views of Paul Smith and Dave Illegible on "Belsen Was A Gas" and "Free Myra Hindley" were justifiably indignant and abusive.

Is that any reason for Monty Smith to offer pathetic dribble about "Outrage Quotients . . . if in doubt consult your local GP" as an answer? As Paul Smith suggested, your mob think you're the only ones who have a cause.

Let's hope this week's *Gasbag* hatchet-man has the courage to condemn his insensitive colleague's misplaced attempts at humour. If you agree with a reader's considered observations, say so. If not, tell us why. If you're too thick to come up with anything sensible, then stick your heavy-type witticisms up your arse.

OUTRAGED, Thames Polytechnic.

Steady, Outraged, calm down. I am but a mere fraction of the *NME* collective (and, thanks to you, a humbly castigated one), but I would've thought it was pretty clear where our sympathies lie in relation to opportunistic sloganising like "Belsen" etc. Sorry if my dribbling offended you, but I learnt it off Tom Finney. — M.S.

BOB GELDOF'S *(New Moron's Express, Jan 28th)* emerged from his paradise of puerility to state that Karl Marx never foresaw the huge impact modern technology would have on this century — what epic nonsense!

Marx was not a prophet, but a philosopher whose scientific study of capitalism comprehensively covered the inevitable advent of contemporary technology which will accompany the breakdown of an economic system based on minority ownership. Marxism, for your waited information, Bob, also deals with the captitalist alienation which has made the punk music dirge possible and how lucky the great man was that he didn't have to listen to it!

COLIN BRINTON, Harwich, Essex.

Up yer ass. — KIRK DOUGLAS.

DEAR BOB Geldof,

Regarding your comments in last week's issue about students — we are not trying desperately to be hip. I'm into the music because I like it, not because I want to feel fashionable. You shouldn't make generalisations, should you? And you a reader of Somerset Maugham?

JOHN GRAY, a student at Edinburgh who met you after the gig last December and found you to be very intelligent.

Are you sure that was me, now? — BOB GELDOF.

I WOULDN'T mind going to work with Bob Geldof in a limousine.

GIRL WITH GREEN EYES, Wakefield, West Yorkshire.

THIS IS an anonymous letter, since listening to other people's telephone calls might be illegal, even if it is accidental.

While trying to make a London call today I was put through to a conversation between Malcolm McLaren and, I would imagine, a German reporter. Subject of conversation — the Sex Pistols split.

The German reporter was writing a story about the Pistols and did not want it to be incomplete. I missed the beginning of the conversation but shamelessly listened to the rest. McLaren was explaining that there was no point in keeping the band together contractually if they could no longer write together, and that in any case he did not wish to keep them together if they were just going to become 'another successful rock group' instead of 'something more creative'.

But he added that the Pistols had split at least five times before, only when the line-up was different and they weren't in the public eye, and in a month's time maybe they'd all be friends again. He certainly talks a lot — the German said little, apart from 'the disappointment of the people' and said he'd be in touch when he came to England. McLaren eventually said he must go, as he had a taxi waiting downstairs.

Nothing very revelatory, but it was interesting all the same, and left me with no doubt that McLaren will come out on top — he has a persuasive way of talking, complete control, no less.

ANON, Welwyn Garden City.

I HAVE never read such crap. Whoever authorised that this letter be published, is an imbecile. I sympathise with the idiot who wrote it.

A STRUGGLING AUTHOR, Highway Code Appreciation Society.

THANK GOD! At last someone has had the sense and foresight to praise certain records that do not fit into the "Power Pop" catefory. I know a great majority of rock journalists tend to go for safe bets, or jump on whatever bandwagon happens to trundle past. It is, therefore, all the more refreshing to read the work of a journalist (Paul Morley) who is not afraid to speak his own mind.

To praise certain singles for eloquence and sophistication is far healthier than to praise groups for their aptitude in copying (badly) something that was done with far more panache and variety fifteen years ago.

Of the singles Paul Morley reviewed, one I have ordered already (Shot By Both Sides), the singles by the Adverts, 999, and Rikki and the Last Days of Earth will also be added to my collection immediately. No one will ever *tell* me what to buy. Paul Morley has made a constructive *suggestion* by virtue of his reviews, and that style of journalism is something I respect.

REFRESHED, Weybridge, Surrey.

O.K. Mum, that's far enough. — PAUL MORLEY

THE NEXT time Paul Morley reviews the singles (whatever that means) will you please print a translation on the opposite page so that I (a mere mortal) can understand it, whatever that means.

ROSALYN HARRIS, Bideford, Devon.

Sure enough / and yes / we will / and that/'s a promise. — *NME* (whatever that means).

THANKS for liking John Lennon. I like him too.

A NOWHERE FAN, Croydon.

WHY MUST you drag yourselves down to the level of the dailies? Look again at last week's headline: "The day the Pistols fired me — Rotten's own story."

Are you sensationalism seeking jerks, just stupid or making a parody?

WILLIE SMITH, Leeds.

It's our parody and we'll cry if we want to . . . — LESS GORE.

I AM MEAN, spiteful and self indulgent. My actions are executed with only myself in mind. Total disregard for others could well be an axiom of mine. There is no way that people will ever come to like me.

Does all this mean that I am qualified to work for the *NME*?

NARCISSUS, Glasgow VD Clinic.

You start on Monday. — BETTY GRABLE

Who let that old bint in? — J. C.'s SISTER

DEAR HARRY Robinson,

Re: Argoreview *NME 28/1/78.*

No. Good try though. 99% of people say exactly what you did, first time they see us. Therefore don't worry, you are normal. Please come again. Keep Cool.

MIC DOVER (on behalf of the Argonauts), Reading.

P.S. Clayson didn't mean what he said about your girl friend over the microphone — you did heckle after all . . .

DEAR THIRD Division Bag,

We here in Rotherham say "Sheffield Wednesday are magic."

BUGSAY, Rotherham.

So what's wrong with Rotherham? They turned me down. — JACKIE CHARLTON.

PRAISE JAH for Parsons and Burchill. It's them who are true to the new wave. Still aware — against punk commercialism, against macho/dumbo music for rapists; for rock against sexism, racism, censorship and all the grey forces.

And they (with some hints from *Let It Rock* and *Street Life*?) have improved *NME* beyond recognition, streets ahead of its clueless rivals.

SWP PUNK (confused but dialectical), Islington.

I THINK The Table only play 'cause it gets them laid.

ATOMIC CES, Harwell, Oxon

So what — miners only go down the pits to get shafted. — JOE GORMLEY

"HE WAS playing real good . . . for free." (Joni Mitchell 1970)

To Elvis Costello and all at the Roundhouse — thanks.

FLARED TROUSER PRESERVATION SOCIETY, Eltham

DAWKS, not dorks! Don Martin's Fester and Carbuncle, remember? I was going to write a letter, but only dawks write to the *NME*.

DAWK, Dorking

AND I'd just like to say that I wouldn't waste my time writing to get printed amongst this lot.

W. SHITSPEARE, Edinburgh

Bagged by JOAN CRAWFORD's sister

The one who didn't make it. Well, not as often as Joan did, anyhow. Bitch! — JOAN CRAWFORD'S SISTER

In alphabetical order — left to right — meet Althia an' Donna an' t'ing — sorry, they ain't wearing 'alter back, but that's the way it goes. Who said you had to be working class to make a great record (I did — Proletarian Ed)? Dese chicks stay out of Trenchtown even though dem strictly roots — or so they say, and Donna splits her time between New York and J.A., but we at NME want to see them at number one if only to get "Mull Of Bloody Kintyre" out of the way. Are they gonna be the first reggae act to make the Royal Variety Performance and the Morecambe And Wise Show? Stay tuned an' t'ing . . . Pic: ***ADRIAN BOOT.***

teazers

A WEEKLY EXPOSTULATION . . .

AND IN THE aftermath, as the dust slowly settles after the explosive demise of **Those Four Lovable Spike-Tops,** *T-Zers* claws its way out of the wreckage with a few more snippets of deathless trivia from Hot Poop Central.

In Saturday's *Evening News,* we were all agog to hear **J. Arthur Rotten** telling the world he was "bored chronic of singing the same set that we'd played for two years", that he was "bored stiff with Sid's juvenile behaviour", that Malcolm "was setting me up to be another Rod Stewart and when I kicked back he didn't like it" and best of all: "I won't work again with any of them, and that's no great pity. Steve can go off and be Peter Frampton, Sid can go off and kill himself and nobody will care, Paul can go back to being an electrician, and Malcolm will always be a Wally."

If anyone *really* broke up The Foul Mouthed Pop Group, it musta been old **Ronnie Biggs,** who was a catalyst for that Brazilian fiasco that brought matters to a head. He copped a taste of the rough end of J. R.'s tongue as well: "Biggs is a big failure, anyway. I mean, if you're going to worship a train robber, why not the one who got the money? Biggs is a fool, a buffoon trapped down South America way. He didn't get no money. He's a loser. I don't celebrate losers."

On his own future: "I'm looking for a new band, but I don't want to do no Johnny Rotten show again. I hated that in The Sex Pistols." It's interesting to note *(No, it isn't. Get on with it — Ed)* that ex-**N.Y. Dolls** and **Heartbreakers** drummer **Jerry Nolan** has been cited as a possible participant in future ventures by both J. Rotten and the notorious **Sid** (I hate the name) **Vicious.** One *or* the other, Jerry . . .

Profuse apologies to those of you who struggle through the CROSSWORD each week, but owing to severe shortages of space (too many PVC pants ads and bloody Ian Dury doing the singles — you know the sort of thing), your second favourite pastime has regrettably been held over till next week. Angela Rippon will be giving full details on tomorrow night's news.

Just to prove how ridiculous things had got by the time that The Fab Foul Mouthed Four Lovable *(I said get on with it — Ed)* finished off their U.S. tour in San Francisco, *T-Zers* learned that Warner and his Fabulous Brother had hired Local Colour from a Rent-A-Punk agency in order to zap up the Pistols' post-gig party. Earlier on at the concert, promoter **Bill Graham** had compere/rock writer/ lyricist **Richard Meltzer** ejected from the hall after he put down San Francisco in his opening remarks . . .

And just to close this section out with a quote from the Mighty Sid: apparently one of the U.S. doctors who treated everybody's favourite casualty told him that if he didn't knock off the booze'n'drugs he'd be dead in six months. They've been telling **Mick Farren** that for ten years *(Yeah, and look at the state of him! — Ed)* . . .

And now on to a few *T-Zers* which have nothing to do with The Sex Pistols at all *(About time too — Disgruntled Heep Fan, Bournemouth):* **Mick Jagger,** well-known social climber, all-purpose dilettante and occasional rock star was leaving a Paris nosherie with current Good Friend **Jerry Hall** (ex-**Bryan Ferry)** when he attempted to slug a photographer who was attempting to lay a lens on the elegant couple. The photog, being soberer, healthier and more agile than old rubberlips, dumped Mick onto the wet pavement with a smart bit of judo, and we all had a good Larf over that. Meanwhile, **Bianca** was boogying the nite away in N.Y.'s Studio 54 disco with all her expensive friends, pining for movie stardom and her errant hubby . . .

It's a sob a minute out there in Soap-Operaland. **Britt Ekland** (ex-**Rod Stewart)** has cut her hair, shrunk down to six-and-a-half stone and says that she doesn't want a relationship now. "I'm the most unavailable woman you ever met," she sobs. Don't bet on it, darlin' . . .

Anyway, all this stuff has sod all to do with rock and roll *(right — Ed)* so let's get down to cases: in sunny California, **Neil Young** and **Little Feat** are fighting off the Grand Ennui by playing local bars, though Neil is getting set to launch out on a 23-city tour with **Levon Helm** as opening act . . .

In the same wonderful state of the USA, we hear from Beserkley's **Matthew "King" Kaufman** that there's a heavy-duty new **Elvis** impersonator doing the rounds. He's got the whole thing down pat: short hair, horn-rims and dark suit, and he plays the whole "My Aim Is True" album. You got it: he's an **Elvis Costello** imitator . . .

Former **Runaway Jackie Fox** now working in the promotion department of the West Coast offices of Ariola Records. *T-Zers* has just voted her Promo Person We'd Most Like A Working Lunch With . . .

Surely it can't be true!!!dept.: In the recent *Rolling Stone* critics' poll, publisher/editor/despot **Jann Wenner** received a nasty shock when his staff's collective nomination for band of the year turned out to be . . **The Sex Pistols**!!!!*(You said you weren't going to mention them again — Ed).* The publishorial/editorial/despotic veto was duly exercised, and the winners turned out to be — hold your breath now — **Fleetwood Mac.** Naturally, we don't believe a word of this, because those of us who work in the rock press just don't *do* things like that . . .

Meanwhile, closer to home *(About bloody time — Ed)*, could it be that Stiff Records (The World's Most Flexible Label) are getting a little limp in their old age? When famous Stiffperson **Wreckless Eric** suggested that his fan club should be called "The Wreckless Eric Naked Girls Club" (Motto: there's one under every dress), the idea was promptly vetoed by the front office. Naturally, this is totally unconnected with the fact that ex-*Zigzag* editor, staunch heterosexual and family tree fetishist **Peter Frame** has taken over as Stiff Records' press officer . . .

Bee-zarrrrre: **The Damned** (currently in a non-ongoing record contract situation) are currently rehearsing new material which is reputed to be so extraordinary that **Captain Sensible** has given up drinking *(I'm sorry, I don't believe this one either — Ed)* . . .

CSM screws up again — oh no! surely not! — in his singles column last week: the guitar work on **Kevin Coyne**'s new single "Amsterdam" is by **Bob Ward** and not **Andy Somers** . . .

Merger held and searched for an hour by police at Nottingham's Sandpipers Club on Friday, suspected of stealing the club owner's purse. The band say they will sue the club . . .

Meanwhile, **Spartacus R** held in Uxbridge on suspicion of owning a stolen bass. When this proved untrue, he was arrested for smashing police car window. He claims self defence . . .

Manchester band **The Smirks** signed to Beserkley label — **Matt Kaufman** scoops the world *again. . .*

We thought this kind of thing only happened to punks: famous bozo **Gerry Monroe** stuck with 10,000 copies of his latest single after his record company went bust on him. Don't hold yer breath waiting to sell 'em, Ger . . .

Geriatric comedians **Bob Monkhouse** and **Dickie Henderson** involved in a TV special (sic) in which they form a punk rock group called **The Lust Rifles.** No wonder the **Pistols** broke up . . .

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